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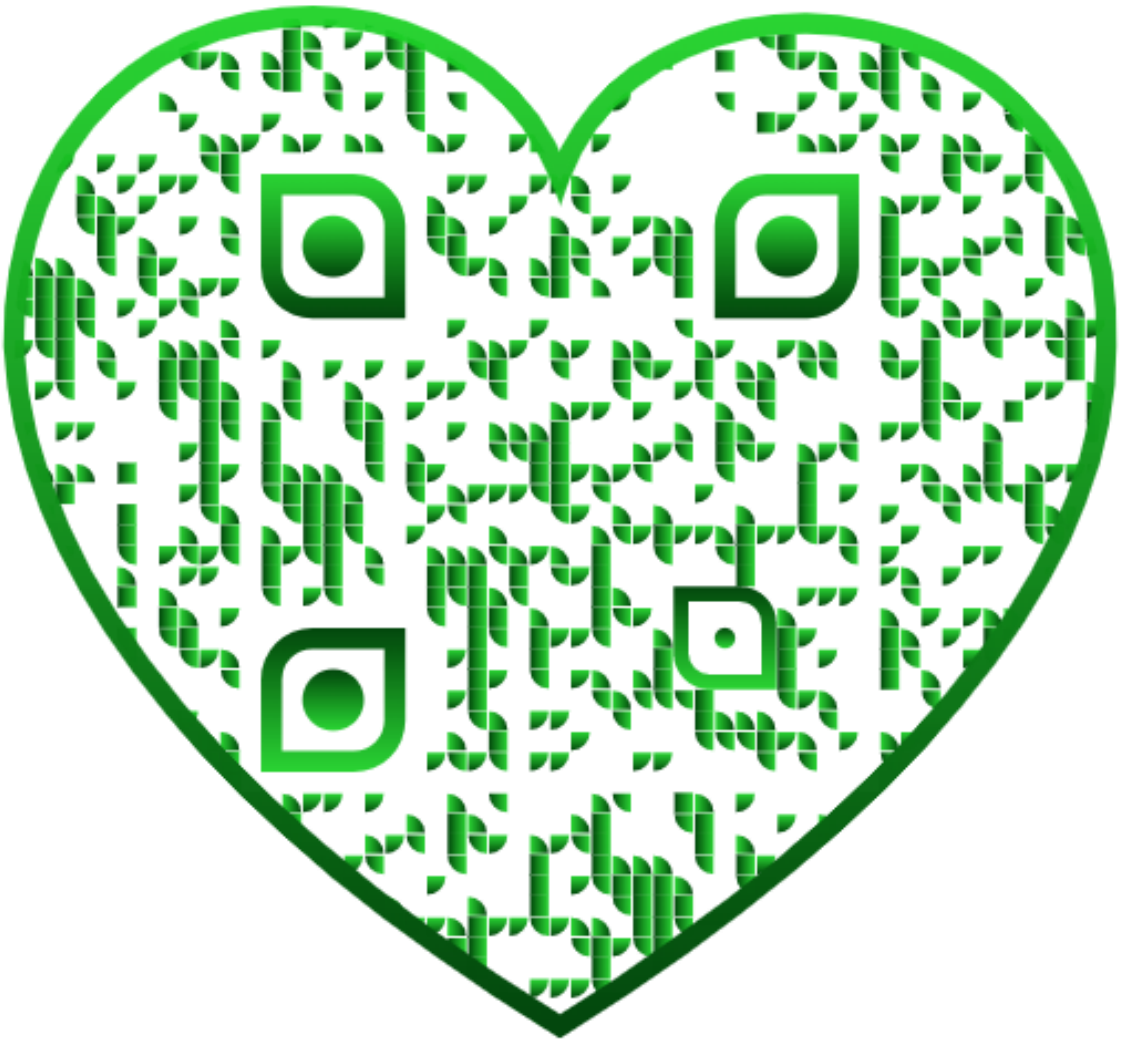

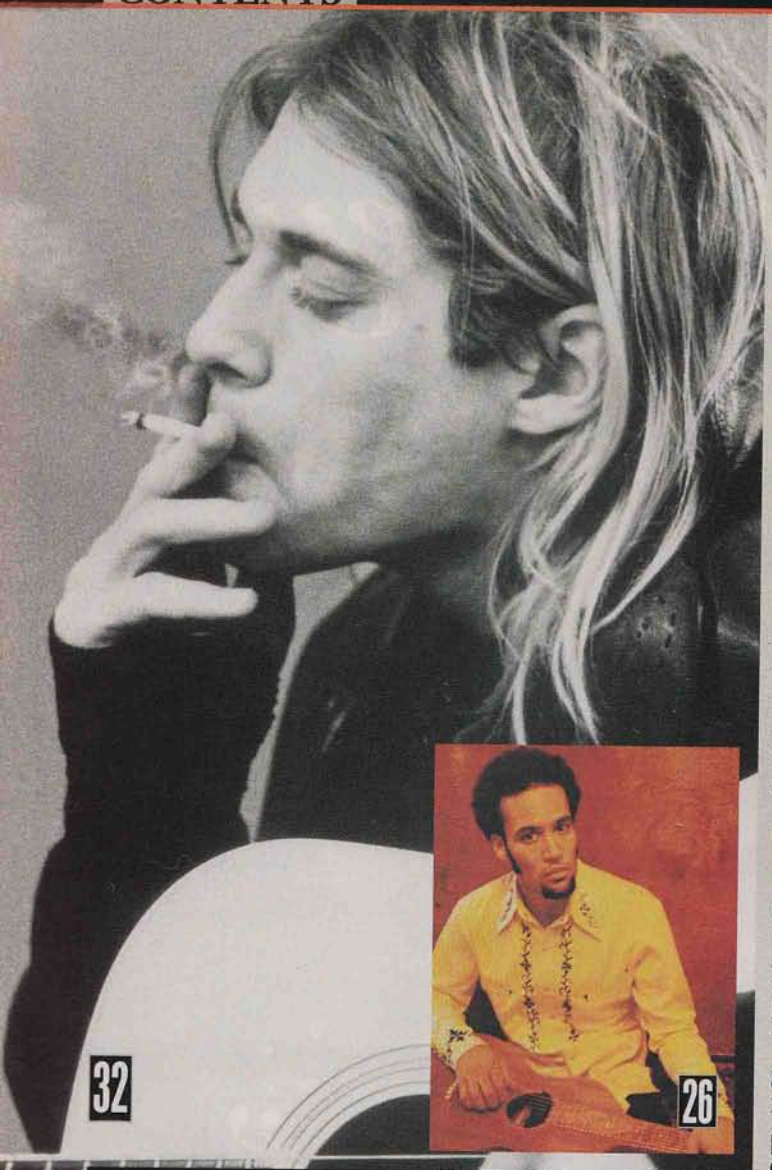

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LEADER OF THE MAC

Thanks for your very cool interview with Lindsey Buckingham (*GWA* #59). I was fortunate enough to see him play last time Fleetwood Mac came around, and he blew me and my girlfriend away. He played with such intensity that I could see the veins in his neck throbbing. You don't see many superstars who are still so passionate about what they do.

WILLIE FRANKLIN, OAKLAND, CA

I enjoyed reading your Lindsey Buckingham piece. It's always nice when a brilliant artist is as articulate a conversationalist as he is a guitarist. Lindsey is clearly a man who knows what he wants.

MANNY FINGERS, HELENA, MT

Harold Steinblatt's admission that he once wanted to be Lindsey Buckingham has had an unexpected impact on my life. I now want to be Harold Steinblatt.

KIRK RAGOVOY, VIA EMAIL

You want my house full of screaming children, too?—GWA Ed.

JOHN IS A WUNDERKIND

I just wanted to ring in my applause on John Mayer's performance at the Grammys. The boy is bad—he stood up there with nothing but an acoustic guitar and jumped, stomped and wailed into the hearts of millions with his fresh new style. I caught his first column in issue #58, and I look forward to so much more from *GWA* and John. Thanks for a great mag.

TOMMY T., VIA EMAIL

I'm a big fan of your magazine and I especially love the instructional columns. I was thrilled to see John Mayer's lesson on "No Such Thing." He demonstrates that it's possible to appeal to millions of teenage girls and still play great guitar.

JERRY HAAS, PEPPER PIKE, OH

SLOWHAND

It was great hearing from Eric Johnson (*GWA* #59), who I've always known is an excellent acoustic player. But why does it take him 20 years to make an album?

PAUL DRUBBER, EL PASO, TX

WELL BLOW ME DOWN!

I've been a die-hard Eric Johnson fan for the last 15 years, and the man is truly "king of the strings." After reading your interview with him in *GWA* #59, I immediately went online and bought a copy of *Souvenir*. And what do you know? Seems the electric guitar god is an acoustic ace as well! Keep up the good work.

MICHAEL FONTANA, VIA EMAIL

WE TAUGHT HIM A LESSON

Van Halen, Ozzy, Metallica...am I really reading *Guitar World Acoustic*? Thanks for proving that heavy metal isn't all about distorted guitars and endless solos. Your Eighties lesson (*GWA* #59) demonstrated that all of these bands feature guitarists that are not only enormously talented but also extremely versatile.

GENE THOMAS, SACRAMENTO, CA

RUCKER RUCKUS

Darius Rucker sounds like a real nice guy. But really, who gives a hoot about him or his band? Maybe you should be covering some legitimate rock music.

SIDNEY GOLD, BROOKLYN, NY

SOUTHERN COMFORT

Dickey Betts (*GWA* #58) is one of the five greatest rock guitarists who ever lived, and not just on electric—when I was in high school, I used to run home to listen to the Allman Brothers' "Pony Boy" and Betts's country solo album, *Highway Call*. It's great to see that he's doing acoustic material with Great Southern, and I hope that he keeps it up.

BILL KUNKEL, MARGATE, FL

Send letters to "Letters," Guitar World Acoustic, 1115 Broadway, New York, NY 10010, or email us at richardb@harris-pub.com.

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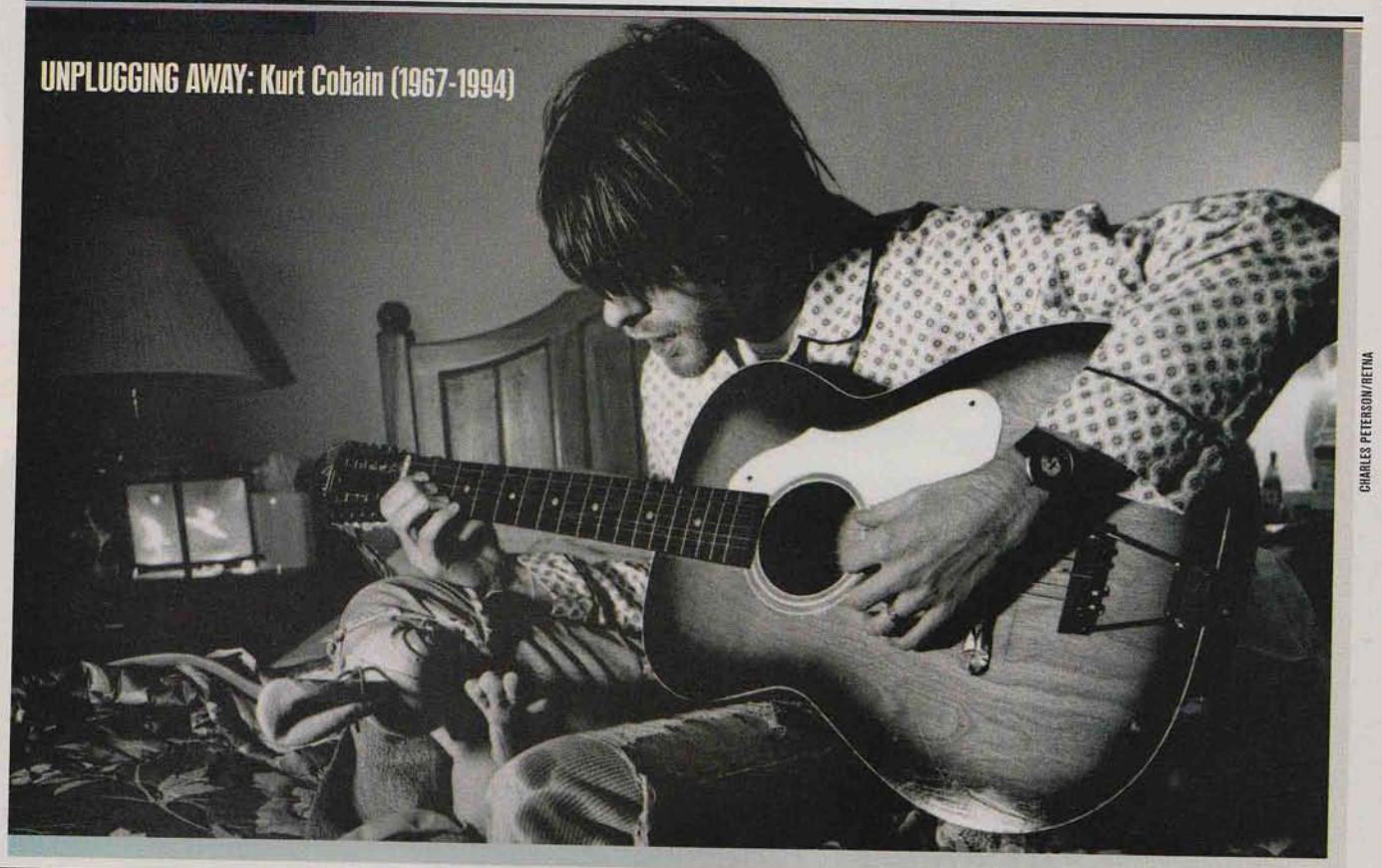

UNPLUGGING AWAY: Kurt Cobain (1967-1994)

CHARLES PETERSON/RETNA

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skanking TEN

Surfing champion/singer-songwriter Jack Johnson is equally at home playing a plank as he is riding one.

"When I was a kid growing up in Hawaii, all my heroes were surfers," says Jack Johnson. "My friends and I would rewind surf movies over and over again, not only to watch how the pros did it but because of the music on the soundtracks—the kind of stuff played by T.S.O.L. and the Hoodoo Gurus. When we'd go out surfing, we'd sing these songs to ourselves, to make us feel more like our heroes. And when I began writing my own songs, I'd sometimes come up with the lyrics to an unfinished tune while I was in the water."

Just be glad he finished them. Johnson's debut album, *Brushfire Fairytales*, was released in 2001 and, thanks to the hit single "Flake" and the widespread exposure Johnson received touring with kindred spirit Ben Harper, it has since sold more than a million copies.

While *Fairytales* clearly bespeaks Johnson's love of a broad range of American roots, rock, and reggae music styles, his cool, laid-back sound is distinctively and immediately his own. In this regard, he is much like the equally eclectic Harper—whose producer, J.P. Plunier, worked on *Fairytales*—as well as G. Love & Special Sauce, the neo-acoustic blues trio from Boston who in 1999 made a single out of Johnson's hip track "Rodeo Clowns."

Now Johnson, comfortably riding a wave of popularity generated by his incredibly successful debut, has returned with a new album, *On and On* (Universal). From the "Dear Prudence"-inspired changes of "Cocoon" to the skank reggae of "The Horizon's Been Defeated," the album reflects the influence of such diverse artists as Cat Stevens, the Beatles, Jimi Hendrix, Taj Mahal and A Tribe Called Quest. Johnson's eclecticism extends to his vocals, as he is capable of everything from hushed crooning to ironic rapping, often within the same song.

Johnson's guitar style is a delightful hybrid of funky back-strummed seventh chords, Hendrixian chord-melody and lightly brushed fingerstyle playing. " 'Taylor' is a fingerpicked, open-chord thing," he says. "But most of the new album's tunes are built on barre chords, using a lot of sevenths—mostly in the wrong places. I once played a song for [Grammy Award winning producer and songwriter] David Foster, and he said, 'Why did you put a seventh chord there? That's not the right place!' And I was like, 'I don't know. I just lift up my pinkie [from the fourth string] on the major barre chord to get that seventh whenever it feels right!' "

BY JAMES ROTONDI

ANTHONY PIDGEON/RETNA

ANTHONY PIDGEON/RETNA

At the same time he was learning to play Cat Stevens songs, Johnson was listening to Metallica, Sepultura and Slayer.

Johnson is, in fact, intoxicated with barre chords, particularly prizing them for their percussive effect: "When you lift your barring finger you get that nice "chik" sound, which is great for rhythm playing. With open chords everything rings, so it's harder to achieve the muted sound necessary for that skanking rhythm."

Johnson learned to play the guitar the good old-fashioned way: at family get-togethers. "My dad had a good friend named Peff, who used to bring this 1930's Martin to our family barbecues in Hawaii and play songs by Cat Stevens and Bob Dylan—stuff that people could sing along with," he says. "After a while he started leaving the guitar with me and showing me the chords so I could lead the sing-alongs."

Ironically, at the same time he was learning to play "Father and Son," Johnson was also honing his surfing skills—at 17, he was the youngest entrant ever in the Pipeline Masters—and listening to Metallica, Sepultura and Slayer. His tastes then took a punky turn, and he formed a garage band that covered tunes by acts like Minor Threat, the Descendants and Suicidal Tendencies. It was during this time that he met Damien Lovelock, frontman for the Australian first-generation post-punk heroes Celibate Rifles, who steered him in a surprising direction. "Damien encouraged me to soak up Taj Mahal, Robert Johnson and Mississippi John Hurt," says Johnson. "I really got into roots blues after that. I think I gave that music more of a chance than I might have if someone else had introduced me to it."

While his music, and his guitar playing in particular, has been greatly influenced by blues and folk, Johnson's lyrics, through which he expresses a sort of laid-back disapproval of contemporary mores, are very much contemporary. He teasingly skewers materialistic values on "Gone," sympathizes with a streetwalker on "Taylor," and blasts the pass-the-buck attitude that leaves no one accountable for the violence in our society in "Cookie Jar," a song written around the time the shoot-

CONTINUED ON PAGE 83

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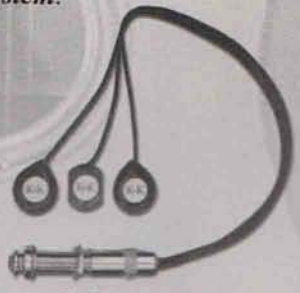

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the other guy

Buddy Guy, electric blues guitar giant, explores his acoustic side on his latest album, *Blues Singer*.

Blues Singer, Buddy Guy's latest offering on the Silvertone label, should come as a monumental surprise to fans of a man known as one of the greatest electric blues guitarists ever to bend a string. Save for some brushstrokes of tremolo guitar on his version of Skip James's "Hard Time Killing Floor," Guy plays nothing but acoustic guitar on the album.

True, Guy has made other acoustic-guitar-based recordings, including two largely unknown duo albums with his late running partner, the harmonica kingpin Junior Wells. And he's been playing an acoustic version of Junior Kimbrough's "Done Got Old" in concert since the release of *Sweet Tea*, his 2001 tribute to contemporary Mississippi hill country juke joint musicians like Kimbrough and T-Model Ford. But *Blues Singer* represents the first time that Guy has recorded an album that truly showcases his acoustic skills since 1963, when he backed Muddy Waters on the latter's brilliant *Folk Singer*.

Guy first encountered the acoustic guitar while growing up in rural Louisiana in the 1940's. "We lived so far out in the country, I didn't even know what a guitar was until my mother started getting mail-order catalogs," he recalls. "Then a pair of acoustic guitar players—a son and a daddy, Jim and Henry Smith—started coming through every Christmas. We didn't have electricity, or even running water, so that was the only music we would hear all year."

Guy learned to improvise early on, playing "back-porch blues" on a guitar he made from an empty lighter fluid can and a board. The future blues legend made do with that until his father bought him what he describes as a "play guitar," which Guy's uncle later replaced with a Harmony acoustic when Buddy moved to Baton Rouge.

While in his teens, Guy received his first jolt of electric blues from Lightnin' Slim (born Otis Hicks), who played a joint near the Lettsworth, Louisiana, plantation where Buddy's family sharecropped cotton for about $20 a year. "I was so ignorant I followed his cord all the way to see if he was really making that sound or faking me," he relates.

Guy must have done a good job of educating himself, because by the time he moved to Chicago, in 1957, he had developed a prickly electric style that caught the ear of the undisputed king of Chicago blues, Muddy Waters. Guy was soon honing his technique at local clubs and, thanks to Waters, doing session work at the Windy City's now legendary Cobra, Delmark and Chess studios. By 1967, when he recorded his classic solo debut, *A Man and the Blues* (Vanguard), Buddy was one of Chicago's finest blues singers and instrumentalists. Vocally, he had the ability to soar from a hushed croon to a crying falsetto with an effortlessness usually associated with the greatest of soul singers. While Guy's guitar playing clearly drew on the soloing styles of blues innovators like T-Bone Walker and B.B. King, he invested their vocabulary of trills, wide dynamics, dramatic string bending, subtle chromatic lines and uninhibited improvisation with his own unpredictable fire. A typical Guy performance left audiences both spent and elated.

White rock guitarists soon discovered the bluesman, with predictable results. Jimi Hendrix often acknowledged his influence, while Eric Clapton famously proclaimed Guy the greatest guitarist alive. Yet for all his talent and sterling reputation among musicians, Buddy recorded very few albums—he actually had no record contract throughout the 1980's—until 1991 when, at age 55, he signed with

by TED DROZDOWSKI

"I got an acoustic next to my bed—the neighbors would complain if I plugged in an electric at night."

Silvertone Records. Since then he has recorded prolifically, appeared in a Gap ad and, like his friend B.B. King, become a blues institution. Guy says his belated success came about thanks in part to the proselytic efforts of another of his famed admirers, Stevie Ray Vaughan, who spoke often and publicly of Buddy's impact on his playing.

Like *Sweet Tea*, Guy's new *Blues Singer*—a collection of songs by bygone bluesmen like James, Waters, John Lee Hooker and Jack Owens—was produced by Dennis Herring and cut in Oxford, Mississippi. Guy was assisted on the project by session aces Jim Keltner on drums and Tony Garnier on bass, and ex-Squirrel Nut Zippers guitarist Jimbo Mathus, who also played on *Sweet Tea*. Buddy's buddies Eric Clapton and B.B. King make cameo appearances as well.

For Guy, the sessions were full of sore spots—on his fingers. "I'd been playing with a pick for years," he says, "but Dennis asked me to fingerpick. I play more with my fingers now, so I'll have my calluses when the CD comes out."

GUITAR WORLD ACOUSTIC As someone who is primarily an electric guitarist, did you have any problems recording an entire album on acoustic?

BUDDY GUY A guitar is a guitar. It's just like playing a baby grand and an upright piano—they've both got 88 keys. Acoustic strings are higher and heavier, and you might have to build bigger calluses on your fingers, but it's still a guitar. I got an acoustic next to my bed—the neighbors would complain if I plugged in an electric at night. Before I go onstage my guitar tech brings me an acoustic so I can warm up. It's a little tougher to play, so when you go out there you're ready for the electric.

GWA What inspired you to record an acoustic guitar album?

GUY It was Dennis's idea to make this record. In the Seventies and Eighties, I went without recording for so long I don't know how to say no when you ask me to come into the studio. [*laughs*] But I'd never put the idea of making an acoustic record out of my mind. I started on the acoustic guitar, and I thought that was gonna keep me for the rest of my life. Every time you hear an acoustic guitar, it gives you something the electric guitars and amps don't. That's the

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BEN HARPER LIVELIES UP HIMSELF WITH A MENAGERIE OF GUITARS ON *DIAMONDS ON THE INSIDE*

INCREDIBLE STRING MAN

Ben Harper's new *Diamonds on the Inside* (Virgin) is a fireworks display of guitar virtuosity. Colorful melodies, riffs and grooves, played on an array of lap slide and round neck acoustics and electrics, burst from every cut, twining around the 33-year-old Southern Californian's sweet 'n' dusty voice—and around each other. Whether he's improvising Hendrix-inspired hooks in "Temporary Remedy" or soaring up and down the neck of his Weissenborn acoustic lap guitar on "Everything," there's a breathless yet controlled quality to his playing that is as exciting as it is expressive.

Ask Harper about the hyper-abundance of tuneful lines that seem to tumble from his hands and he simply explains, "My mind knows no silence. I hear guitars when they're just sitting in a corner, saying, 'This is what you and I have. Let's dance.'"

Harper's impressive ability on a variety of guitars, his consistently impeccable tone and his grasp of many styles make *Diamonds on the Inside* the jewel of his six-album, 10-year solo career. With the help of a newly expanded version of his band, the Innocent Criminals, featuring second guitarist Nicky P., the disc's 14 numbers manage to authentically embrace many styles of American roots music—and *their* roots, as well. Reggae, gospel, Zulu jive, Delta blues, folk, country rock, traditional African rhythms and metal-edged blasts coexist harmoniously in a sumptuous banquet of sound.

Harper's eclecticism and guitar mastery are the product of a well-spent youth. He grew up around the Folk Music Center, a Claremont, California, instrument dealership, record store and performance space owned by his family that has for years been the nexus of the folk community within the so-called Inland Empire, the area east of L.A. There Harper learned to play the music of Delta bluesmen and folk artists like Pete Seeger and Bob Dylan.

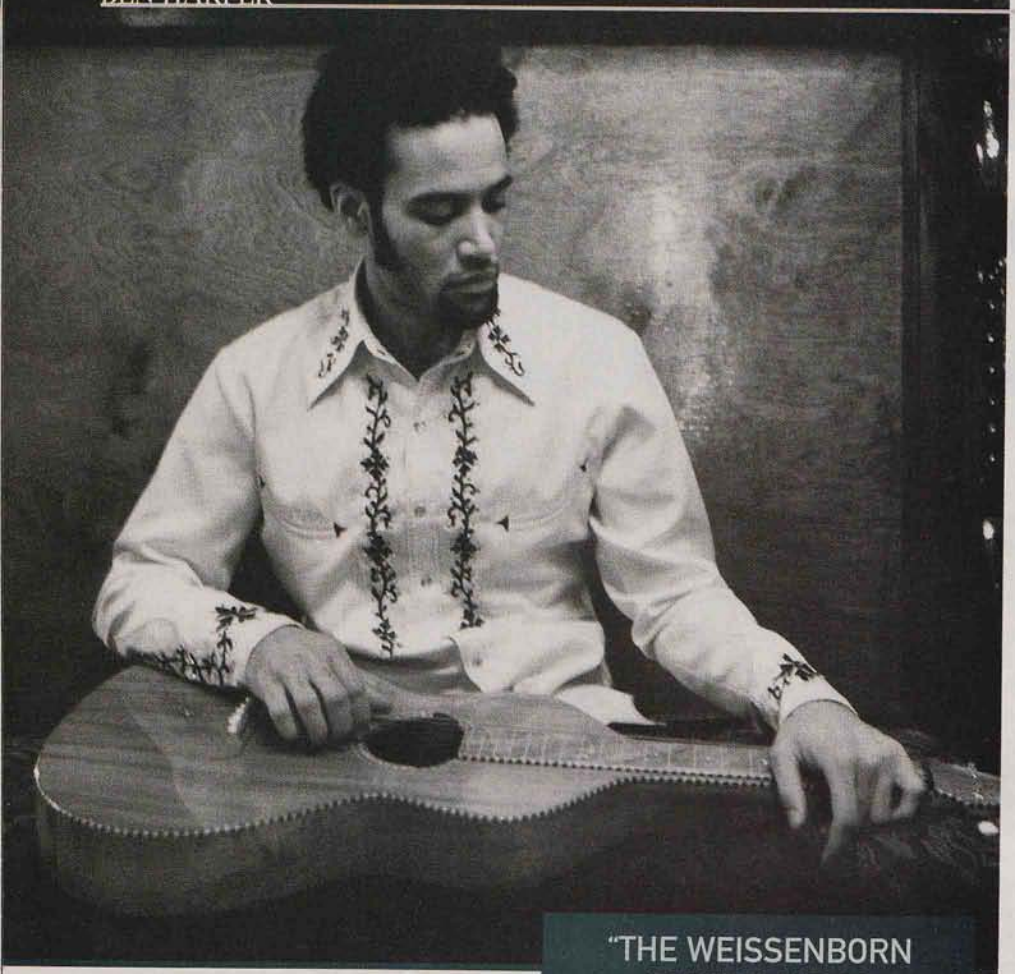
The Center was also where Harper met David Lindley, the incredible multi-string-instrumentalist who established his reputation during the 1970's as Jackson Brown's guitarist. His later resume includes blue-ribbon session work with Dylan, Linda Ronstadt, James Taylor and other stars, as well as a nine-year stint leading his own band, the world music flavored El Rayo-X.

Lindley ignited Harper's interest in the Weissenborn wooden hollow-body acoustic lap steel guitar, designed and built in the Los Angeles area by the German-born master luthier Hermann Weissenborn in the 1920's. Harper himself eventually became celebrated for his lap slide playing when he worked as a sideman for Taj Mahal and blues guitarist Brownie McGhee in 1992 and '93, and subsequently during the early days of his solo career.

While Harper remains the Weissenborn's best-known exponent, he has with each successive solo album expanded his palette to include every manner of guitar, both acoustic and electric. In a search for new tones and greater volume, he's come to supplement his Weissenborns with custom-built solid-body Asher and Justin Sane electric lap steels, and conventional acoustic and electric guitars by Gibson, Fender, Martin and the Australian luthier Cole Clark. Indeed, "Everything" is the only number on *Diamonds* that features the Weissenborn.

DANNY CLINCH

BY TED DROZDOWSKI



DANNY CLINCH

"THE WEISSENBORN STRUCK ME AS SOMETHING SPECIAL BEFORE I EVEN LEARNED TO PLAY. THERE WAS SOMETHING MAGICAL ABOUT THAT GUITAR."

"Plugging in probably lost me some of my earliest fans, but I figure they'll eventually come back," observes the upbeat six-stringer. Meanwhile, he's earned plenty of new ones, including a large contingent of jam band enthusiasts drawn to Harper's genre-juggling approach and penchant for improvisation.

Harper's widespread appeal is attributable not only to the quality of his music and his instrumental skills, but to the messages of universal benevolence and peace expressed in his lyrics. On the new album, that spiritual side comes through with especially soothing effect on numbers like "Amen Omen" and "Blessed to Be a Witness."

Although Harper's own star has indisputably risen, it's notable that he still enjoys playing sideman and collaborator to older roots musicians. In 1998 he cut a track with John Lee Hooker for the now-deceased blues legend's *The Best of Friends*, and he wrote songs for and played slide on the two most recent albums by the Blind Boys of Alabama, including this year's Grammy-winning *Higher Ground*. For *Diamonds on the Inside*, South African vocal group Ladysmith Black Mambazo joined him to record the gentle song of faith "Picture of Jesus."

Last year, the busy Harper found time to start his own record label, Inland Emperor, which he says he began as "a way to get out music that I love and that needs to be heard." So far he's released just one album, by L.A.-area slide guitarist Patrick Brayer, but Harper says he plans to eventually expand his operation.

One of the many things that makes the always happy Harper even more buoyant these days is his relationship with his label, Virgin Records, who apparently do not pressure him to be anything but what he is. "I think they just now get it," he says. " 'Oh, *this* is what he was trying to do and why he wanted to open up for the Fugees as well as J.J. Cale.' But as long as the music, rather than the business, dictates what I do, I'm fine with all of it."

GWA *Diamonds on the Inside* strikes me as your most carefully orchestrated album. Would you agree?

BEN HARPER We did no preproduction—which translated into lots of spontaneity, lots of improvisation. The band had not heard the songs before, and they actually resented me a little until they realized that what we were doing worked. Preproduction just wears you out, and besides, things end up changing once you get in the studio anyway. So I went for it this time.

GWA "Spontaneity" and "major-label release" are rarely uttered in the same breath these days.

HARPER I could be insincerely modest, but I won't. I had a great time making this record. It redefined how I'm going to work in the future. I refused to take on more pressure than my shoulders could bear. I said, "I'm gonna book the studio for a week. I wanna make sure I can get to what I'm hearing." In that week we finished three songs. I felt like, Now we're onto something.

I'd had a year and a half off. Before that, I'd never realized how much being a father, being a good partner in a relationship—just being *still*—were crucial to the creative process. It used to be all music all the time. That makes for some shit falling apart and a great *Behind the Music* episode, but it doesn't make for a great lifestyle and creative environment.

Unfortunately, everything moves so fast now. Everyone wants everything immediately. They want their DSL. But change isn't something you download or have delivered. It's an uplifting of consciousness.

GWA I'm not surprised to hear you say that. Your lyrics, particularly on this new album, express an uplifting spirituality that makes interesting connections between Christianity and Buddhism.

HARPER I've never had the time to study religions because I've always been extremely busy working, earning and striving toward my musical goals and destiny. But along the way I've had a chance to read texts—the Bible, the Koran, the Tao Te Ching, and so on. I believe all religious practice is a way of walking and not talking. And I feel it can be celebrated through song.

GWA "With My Own Two Hands," which opens the new album, expresses a sincere belief that one's actions can change the world.

HARPER Yes! People motivating people, ideas motivating ideas.

GWA It's fitting, then, that "With My Own Two Hands," with its organ, bass, drums intro and that skanking rhythm, sounds like classic Bob Marley—someone whose worldview you clearly share.

HARPER I love *all* of Bob Marley's stuff. The reggae from the early Seventies, the "rebel music," is in my blood. It was established by Bunny Livingston [*a.k.a. Bunny Wailer*],

Peter Tosh and Bob Marley. [Producers] Joe Higgs and Lee "Scratch" Perry created a sound based on a mix of clavinet, Hammond B-3, bass, drums and guitar. It evolved from the studio arrangements used by Kingston musicians to back Jamaican doo-wop singers in the early Sixties.

GWA Which guitar did you play on "Two Hands?"

HARPER I played the skank with a conventional electric built by Cole Clark.

GWA That makes sense. When I heard that precise skank, I thought, My God, can he do that on lap steel?

HARPER You know, David Lindley gets a mean skank on a lap steel; I'm going to go sit with him and see how he does it. The other guitarist on that track is Al Anderson, who played with Bob Marley on some of his greatest songs.

GWA You use your entire arsenal of guitars—round neck electrics and acoustics, electric and acoustic lap steels—on *Diamonds on the Inside*.

HARPER I had fun doing it. Although I played standard acoustics when I started as a kid, there was a period—from when I was 17 to about 1993, the year before my first album, *Welcome to the Cruel World*—that I played only lap slide. But just before *Cruel World* I found myself coming up with songs that didn't work on lap slide, like "Waiting on an Angel" and "Walk Away." For the last 10 years I've been able to switch between lap slide and round neck, from acoustic to electric, and that's opened up my creative options enormously.

GWA Although your early fame as a guitarist was based on your Weissenborn playing, in recent years you've been using custom, solid-body electric lap steels more. How do you determine which instrument to use on a given song?

HARPER For instance, I was writing "Temporary Remedy" on the Weissenborn when I realized it wouldn't work on acoustic lap slide. I thought about taking a bottleneck to a Dobro and playing it as a Delta blues. But I decided I wanted more of a Hendrix feel. So I switched to the electric lap slide. I can go bottleneck, lap steel, Weissenborn...

The electric lap slide I used on that song is something I stumbled on through Keith Nelson from the band Buckcherry, who is a good friend and an amazing guitarist. He hipped me to this guy in New Jersey, Ron Mandell, who builds a steel-topped, wooden-bodied guitar model he calls "Justin Sane," and they're killin'.

GWA How did you discover the Weissenborn?

HARPER The Weissenborn struck me as something special before I even learned to play. There was something magical about that guitar. David Lindley would come into the Folk Music Center and play it. I spent a lot of time with David, and his daughter and I were close when we were growing up. We went to his shows a lot. His influence on me was immeasurable, as was [guitarist and Southern California acoustic music guru] Chris Darrow, the leader of Kaleidoscope, with whom David played at the time. But the guy who really got me into playing the Weissenborn was Mike McClellan, a Los Angeles acoustic musician and slide guitar veteran from way back. Mike is also the guy who turned Ry Cooder and David Lindley on to the instrument. It happened when I was about 20, before I went out on the road with Taj Mahal. Mike heard me doing my take on [country bluesmen] Son House, Blind Willie Johnson and Fred McDowell stuff, and he said, "Ben, I think what you're doing is better suited for lap slide." He loaned me his tri-cone lap slide and it opened up doors. But I missed the sound of the pure wood, and there was the Weissenborn, waiting.

GWA How do you record and amplify the Weissenborn?

HARPER Ideally, you double-mic, with one mic on the neck and another on the sound hole; that gives you a rich sound. If you have a pickup, you can use it for some bottom and blend that with the two mics for a

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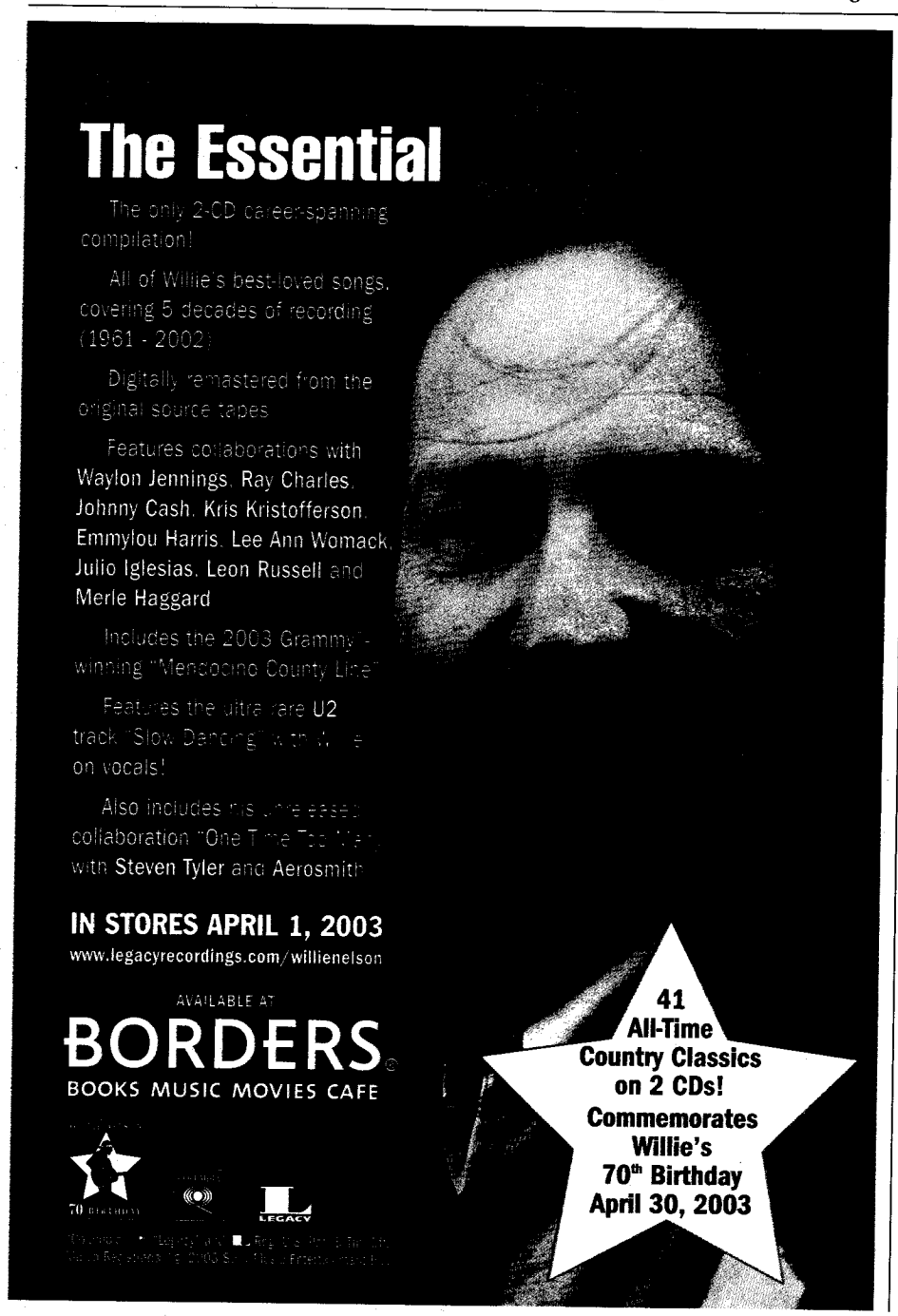
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BACK IN THE DAY

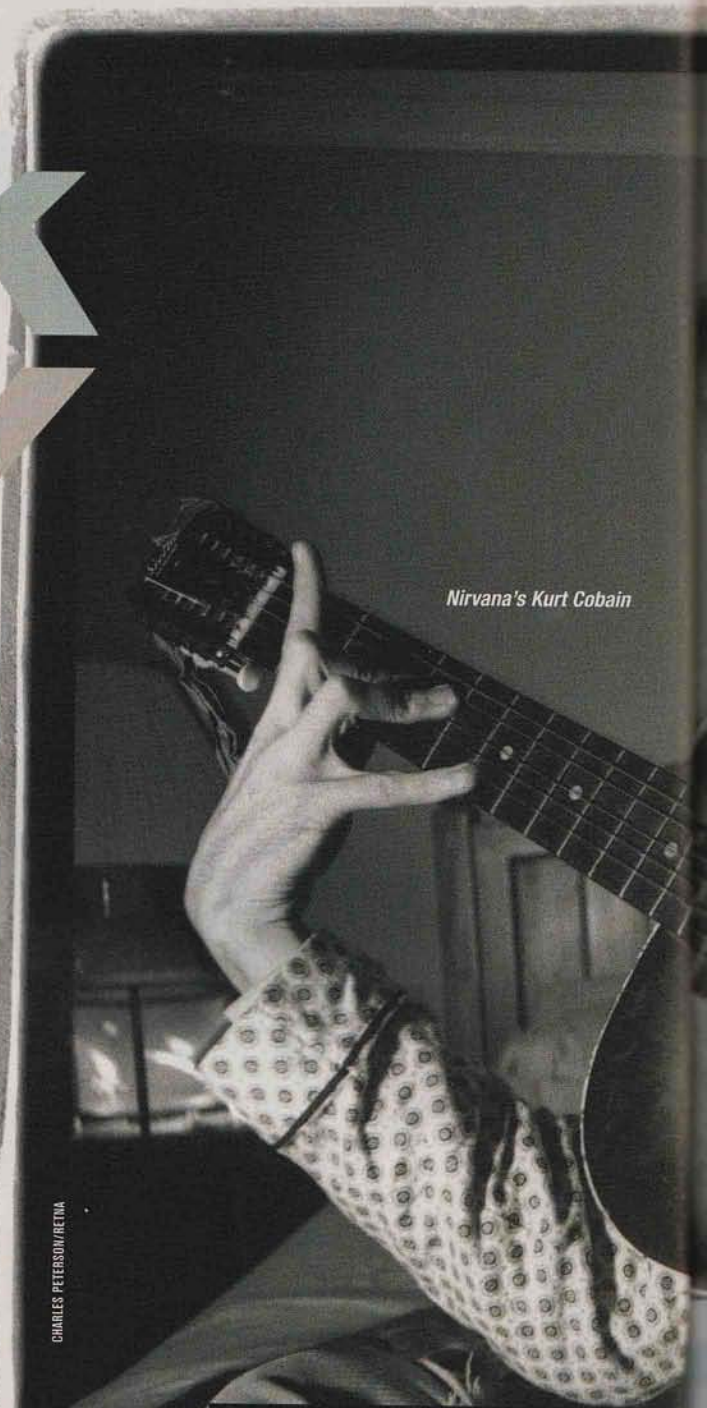
A look at acoustic rock in the Nineties, with *MTV Unplugged* classics from Nirvana and Alice in Chains, as well as hits by Radiohead and Smashing Pumpkins.

BY JIMMY BROWN

The 1990's marked a sea change in rock electric guitar playing. with new approaches to technique, vocabulary and tone. Where high-tech "shredding," heavily processed guitar sounds and two-finger power chords were the order of the day in the 1980's, players in the new decade cut down on all the excess, favoring blues-based solos, full, open voicings and a more organic tone. The more down-to-earth electric guitar styles made things ripe for a comeback of the acoustic, which in the Eighties had been mostly relegated to an accompaniment role behind the heavy metal ballads that, particularly toward the end of the decade, dominated the airwaves.

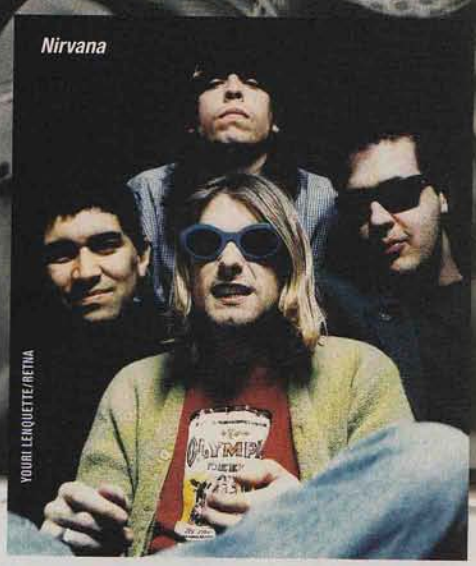
Fortuitously enough, the revolution in electric playing coincided with the meteoric rise in popularity of *MTV Unplugged*, which first hit the airwaves in late 1989 but really took off in the Nineties. So influential was the series that everyone from aging classic rockers to grunge and alternative bands to hip-hop acts clamored to appear on the show. All this focus on the acoustic naturally led to the resurgence of the instrument in the studio, particularly among alternative bands. In this lesson we'll examine Nineties acoustic-based songs by Pearl Jam, Smashing Pumpkins and Radiohead, as well as three tunes that began life as electric rockers but were given an acoustic facelift on *MTV Unplugged*—Alice in Chains' "Over Now" and Nirvana's covers of the Meat Puppets' "Lake of Fire" and "Plateau."

Nirvana's historic 1993 appearance on *Unplugged* may well have been the show's finest hour, and the soundtrack of their performance was released, following the tragic death of the band's songwriter, guitarist and vocalist Kurt Cobain, on CD as *MTV Unplugged in New York*. Not only did the band create original acoustic arrangements of their own electric material but they also successfully transformed a number of relatively obscure tunes by other artists. The band's hauntingly beautiful rendition of "Lake of Fire," a song written by Meat Puppets singer and guitarist Curt Kirkwood, was first released on 1983's *Meat Puppets II*.



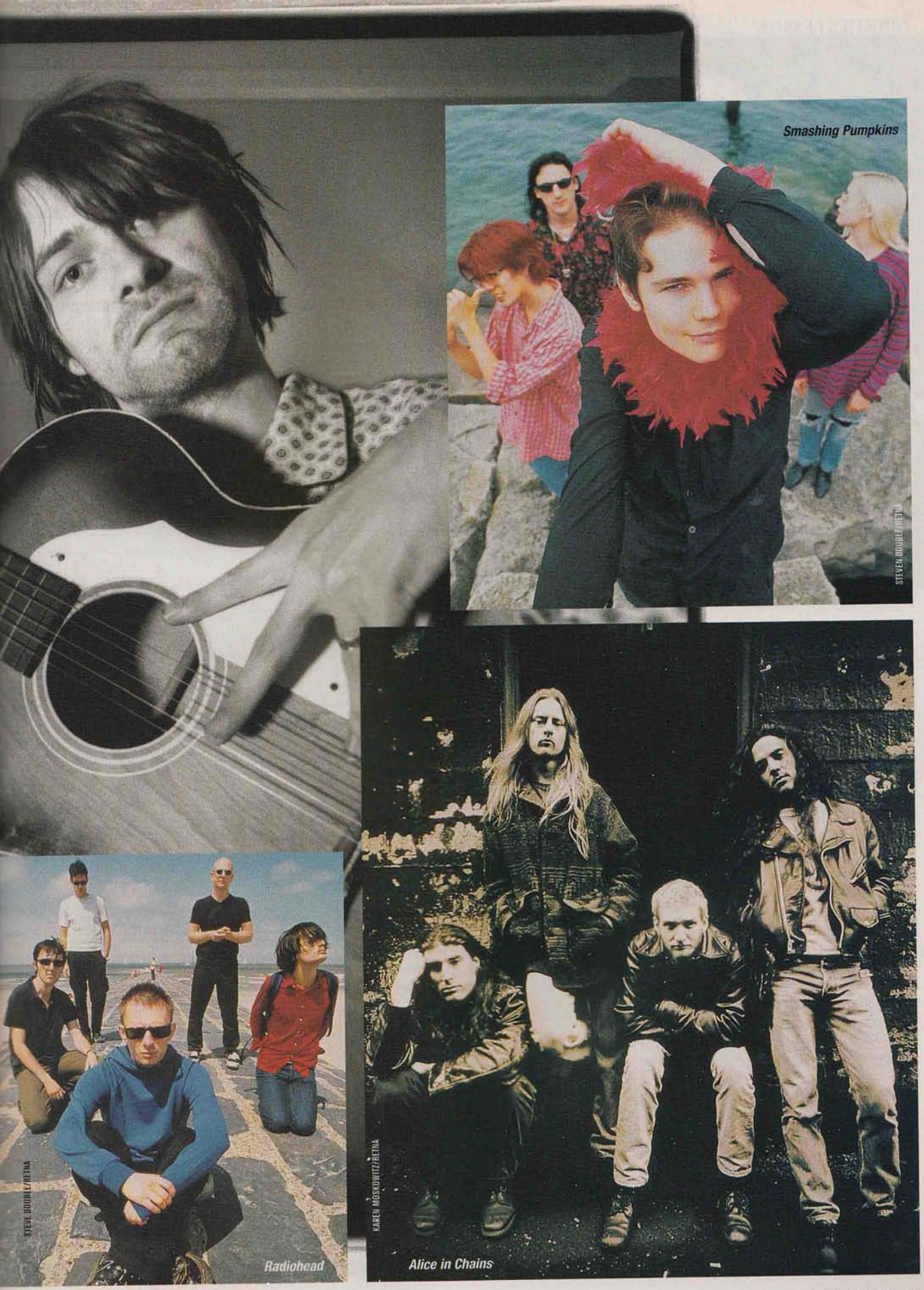
Nirvana's Kurt Cobain

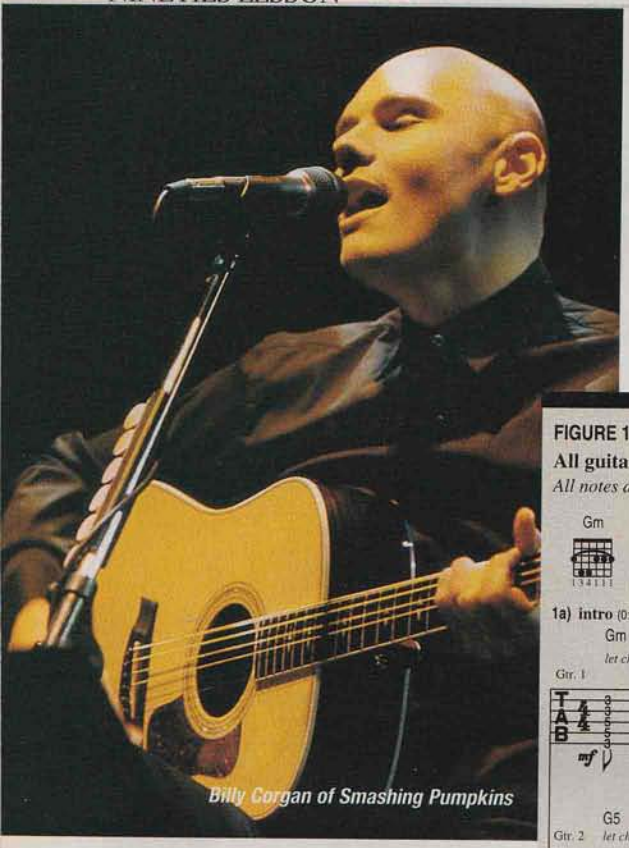
CHARLES PETERSON/RETNA



Nirvana

YOURI LENQUETTE/RETNA


Smashing Pumpkins
STEVEN DOUBLE/RETNA
KAREN MOSKOWITZ/RETNA
Alice in Chains
STEVE DOUBLE/RETNA
Radiohead

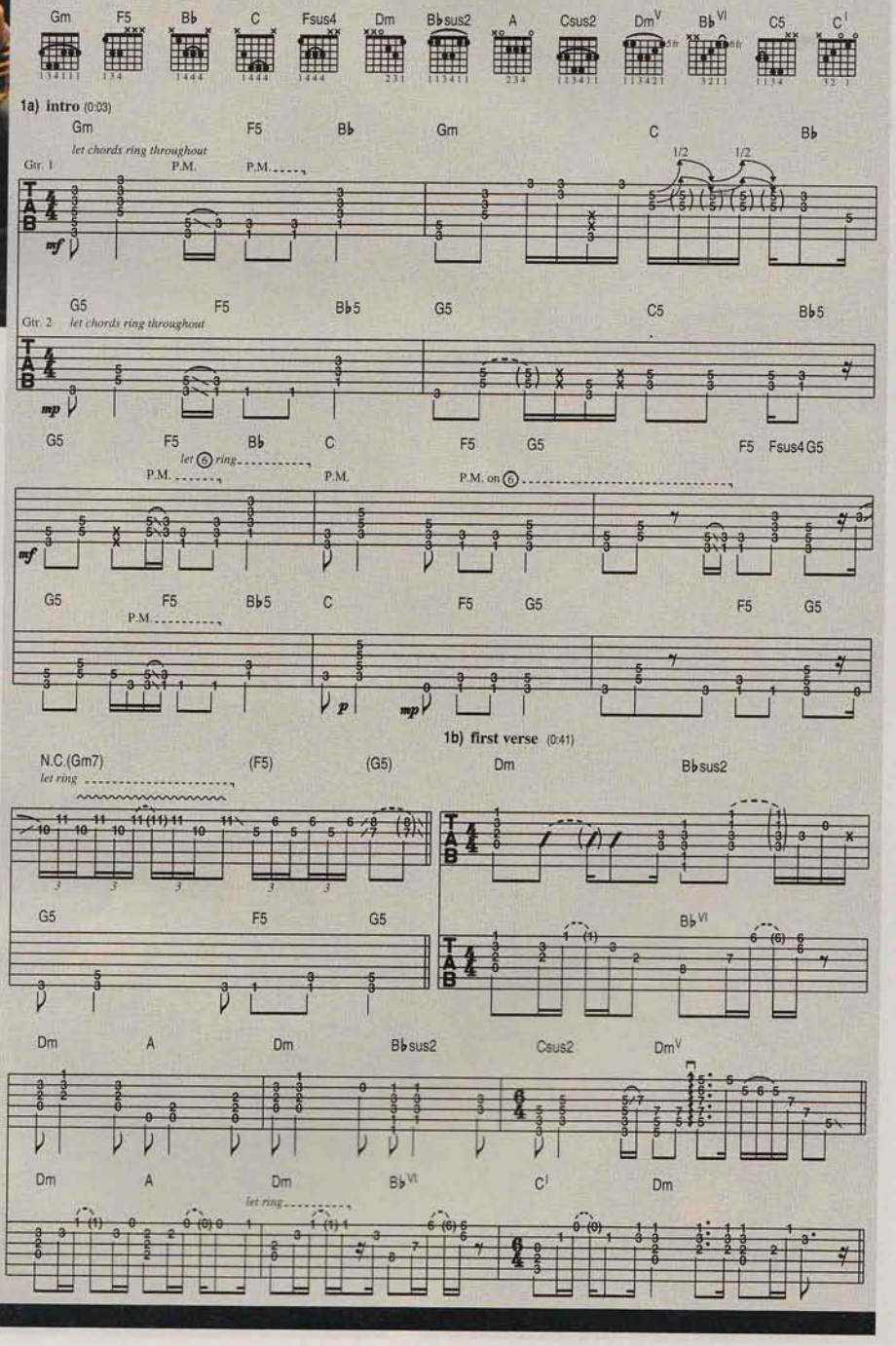

Billy Corgan of Smashing Pumpkins

JEN LOWERY/LONDON FEATURES

ways by bending them toward the lower strings.

Also noteworthy in this figure is the way Kirkwood manages to bend both the B and G strings up a half step in bar 2—not an easy task to perform on an acoustic guitar with a wound G string! Unless you have exceptionally powerful hands, you'll no doubt need to harness the strength of more than two fingers in order to push both strings far enough to raise their pitches a half step. Instead of barring your fingers across the strings, I recommend fretting the B string with your pinkie while your ring finger pushes the G string with the help of the middle and index fingers. Wrap your thumb around the side of the fretboard for leverage as you push the strings away from your palm.

During the song's first verse section (**FIGURE 1b**), the two guitarists continue to

FIGURE 1 "Lake of Fire" (*MTV Unplugged* version)
All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
All notes and chords sound one half step lower than written (key of G♭ minor).

Gm F5 B♭ C Fsus4 Dm B♭sus2 A Csus2 Dm^V B♭^VI C5 C^I
1a) intro (0:03)
Gm F5 B♭ Gm C B♭
let chords ring throughout
Gtr. 1
P.M.
1/2 1/2
mf
G5 F5 B♭5 G5 C5 B♭5
Gtr. 2 let chords ring throughout
mp
G5 F5 B♭ C F5 G5 F5 Fsus4 G5
let 6 ring
P.M. on 6
mf
G5 F5 B♭5 C F5 G5 F5 G5
P.M.
p mp
1b) first verse (0:41)
N.C.(Gm7) (F5) (G5) Dm B♭sus2
let ring
G5 F5 G5 B♭^VI
Dm A Dm B♭sus2 Csus2 Dm^V
Dm A Dm B♭^VI C^I Dm
let ring

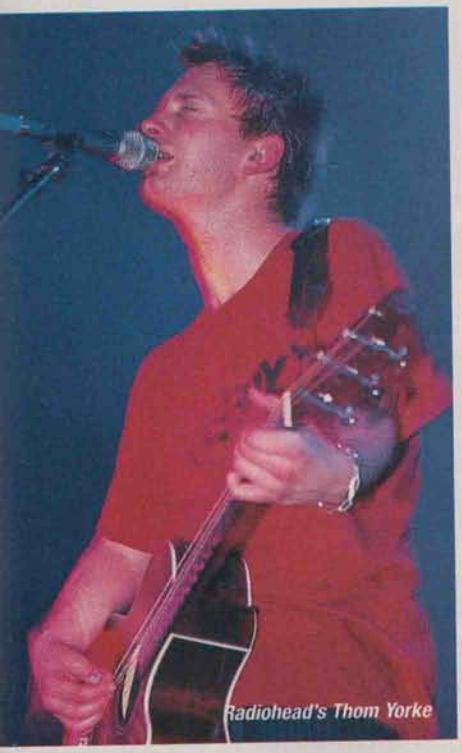
On the original recording, Kirkwood plays "Lake of Fire" on a heavily distorted electric guitar and in A minor, with the guitar tuned down one half step so that the song sounds in Ab minor. Nirvana play the song a whole tone lower. **FIGURE 1a** depicts the intro to "Lake of Fire," as heard on *Unplugged in New York*. The guitar accompaniment to Cobain's vocal on this track is provided by Kirkwood and Novoselic, with both acoustics tuned down one half step. As you can see and hear, the two guitars loosely double each other in a lazy, laid-back manner, with Kirkwood (Gtr. 1) interjecting soulful double-stop lead fills while Novoselic plays a supporting role by keeping the rhythm going, aided by the bass (played by Cris Kirkwood) and drums. Even though the two guitarists are playing power chords and barre chords, which, as I suggested earlier, are not exactly the ideal voicings for the acoustic guitar, the grips they use nevertheless work well because of the relatively low positions they're played in.

In bar 6 of **FIGURE 1a**, Kirkwood plays a swampy, quasi-Delta blues-style double-stop lick, rapidly alternating between notes on the G and B strings with his pick and bare middle finger (*hybrid picking*) while cleverly mimicking the sound of a slide guitar with some impeccably executed finger vibrato. To achieve the desired vibrato effect, wiggle the two strings side-

loosely double each other as they play the chord progression. Notice how the subtle differences between the individual chord voicings and strumming rhythms of the two parts complement each other, as Novoselic switches to a somewhat busier part while Kirkwood lays back a little. The result is a beautifully jangly accompaniment to Cobain's lead vocal.

Kurt Cobain obviously admired the Meat Puppets a great deal, as he chose to perform two more of their songs on *Unplugged*, "Oh Me" and "Plateau," the latter of which is excerpted here in **FIGURE 2.**

(As is the case with "Lake of Fire," the original version of "Plateau," also from *Meat Puppets II*, is played on electric guitar and sounds a whole step higher than Nirvana's cover version of the song, in Ab. It was probably played in standard tuning down a half step, with a capo at the second fret.)


Radiohead's Thom Yorke

EBET ROBERTS

FIGURE 2a depicts the song's cool and unusual intro, which is played fingerstyle on acoustic guitar by Kirkwood. Notice how the guitarist takes a standard open G chord shape and moves it up and down the fretboard to various positions while employing a repeating fingerpicking pattern that includes both fretted notes and open strings. Kirkwood uses his thumb to play the roll pattern on the bass strings while picking the treble strings with his fingers. He repeats the basic two-bar progression, with subtle variations in the fingerpicking pattern, throughout the song's vers-

FIGURE 2 "Plateau" (*MTV Unplugged* version)
All guitars are tuned down one half step (low to high: Eb Ab Db Gb Bb Eb).
All notes and chords sound one half step lower than written (key of Gb).

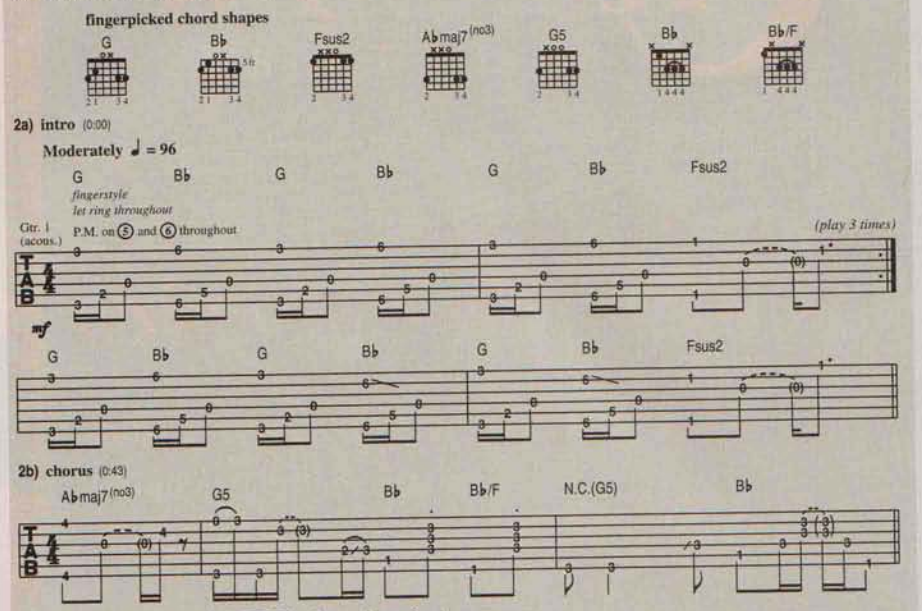
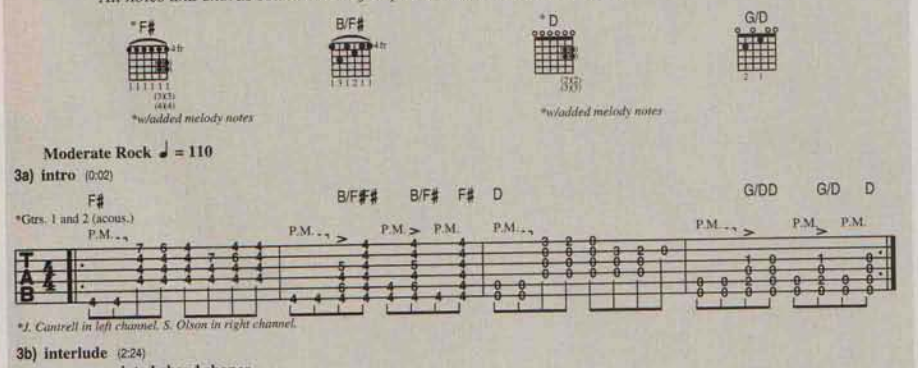



FIGURE 3 "Over Now" (*MTV Unplugged* version)
open D tuning, transposed down one half step (low to high: Db Ab Db F Ab Db).
All notes and chords sound one half step lower than written (key of F).



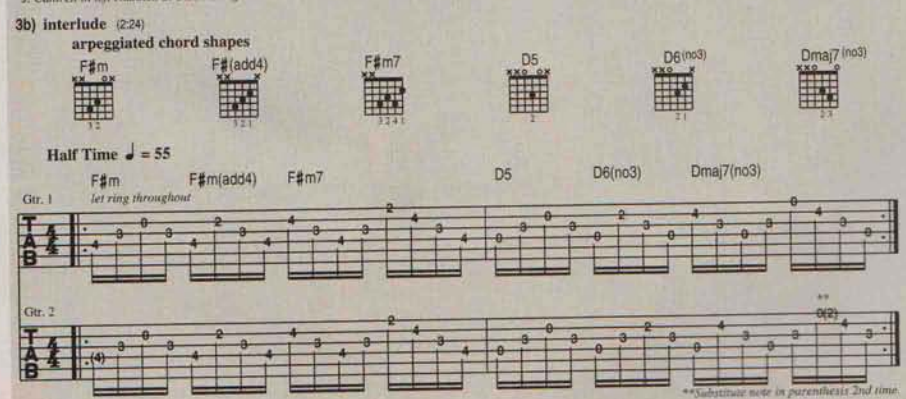
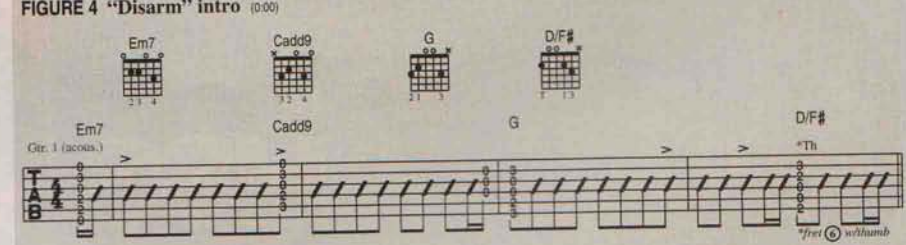
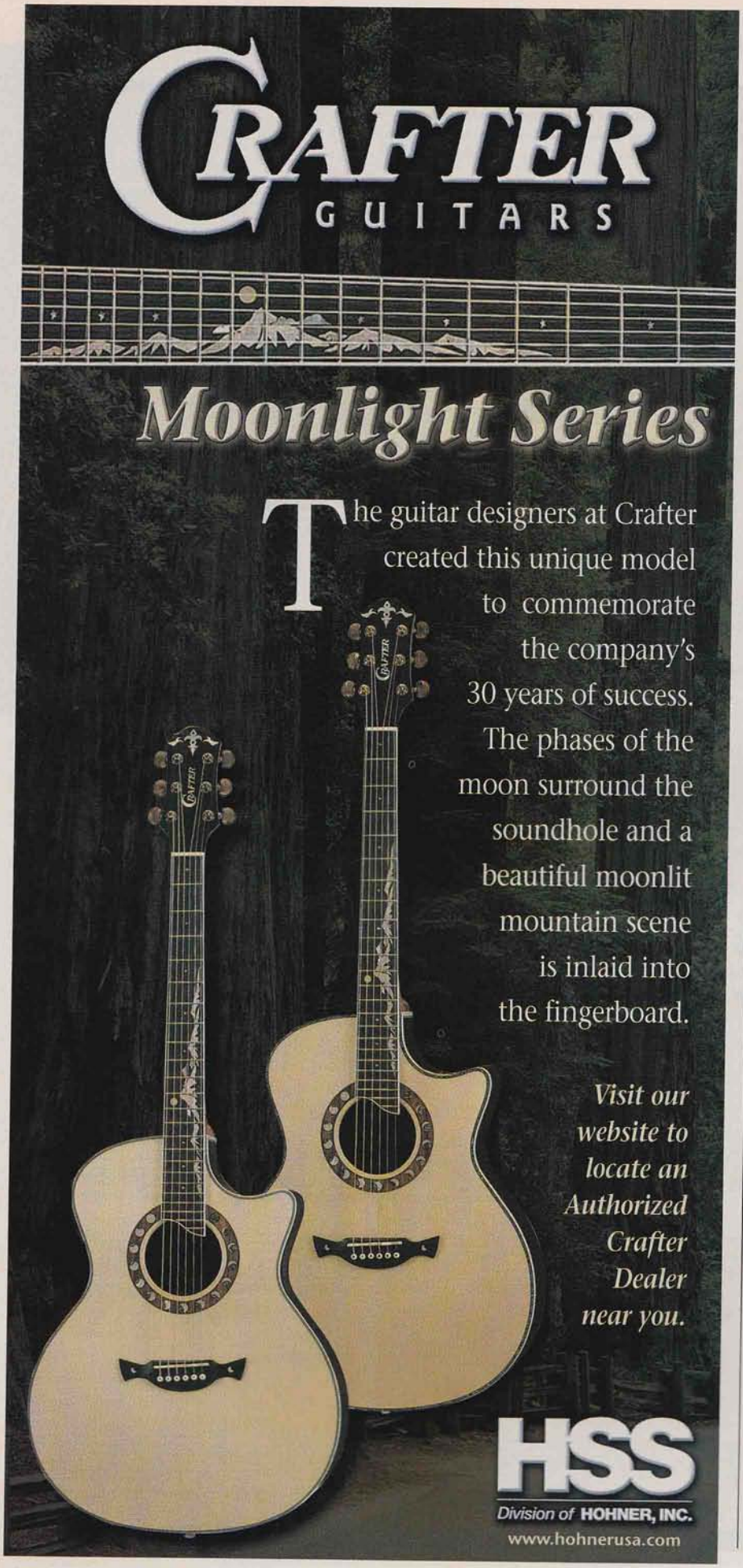


FIGURE 4 "Disarm" intro (0:00)

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es, momentarily interrupting it during the song's chorus, shown here in **FIGURE 2b**.

Alice in Chains' live appearance on *Unplugged* in 1996 was another high point in the show's run, and of Nineties acoustic rock in general. With moving, musically naked renditions of many of their most popular songs, such as "No Excuses," "Down in a Hole," "Rooster" and "Would?," guitarist Jerry Cantrell and singer Layne Staley proved that their songs didn't require a bombastic production to stand on their own as powerful musical statements.

One of the catchiest and most inventive AIC tunes featured on *Unplugged* is "Over Now," a song that originally appeared on 1995's *Alice in Chains*. That version of the song is performed on both acoustic and distorted electric guitars (with lead guitar parts overdubbed), bass and drums. On *Unplugged*, Cantrell is accompanied by the same rhythm section, AIC bassist Mike Inez and drummer Sean Kinney, with Scott Olson sitting in to help out with the essential guitar parts. Both versions of "Over Now" are played basically the same way, in open D tuning transposed down one half step (low to high: Db Ab Db Fb Ab Db).

FIGURE 3a depicts the song's intro/verse riff. Taking advantage of the convenient one-finger major barre chord shape made possible by the tuning, Cantrell strums a

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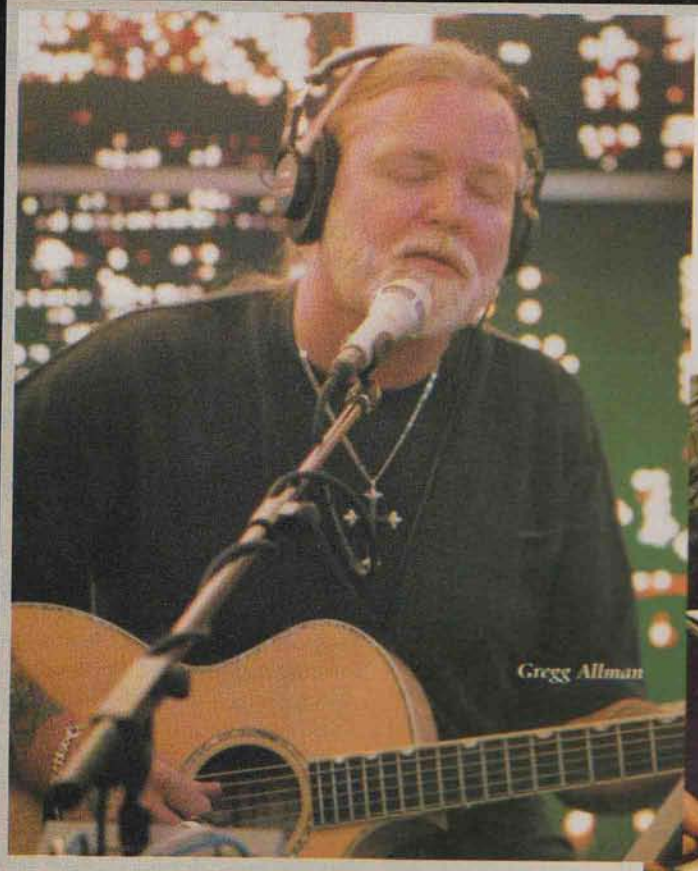
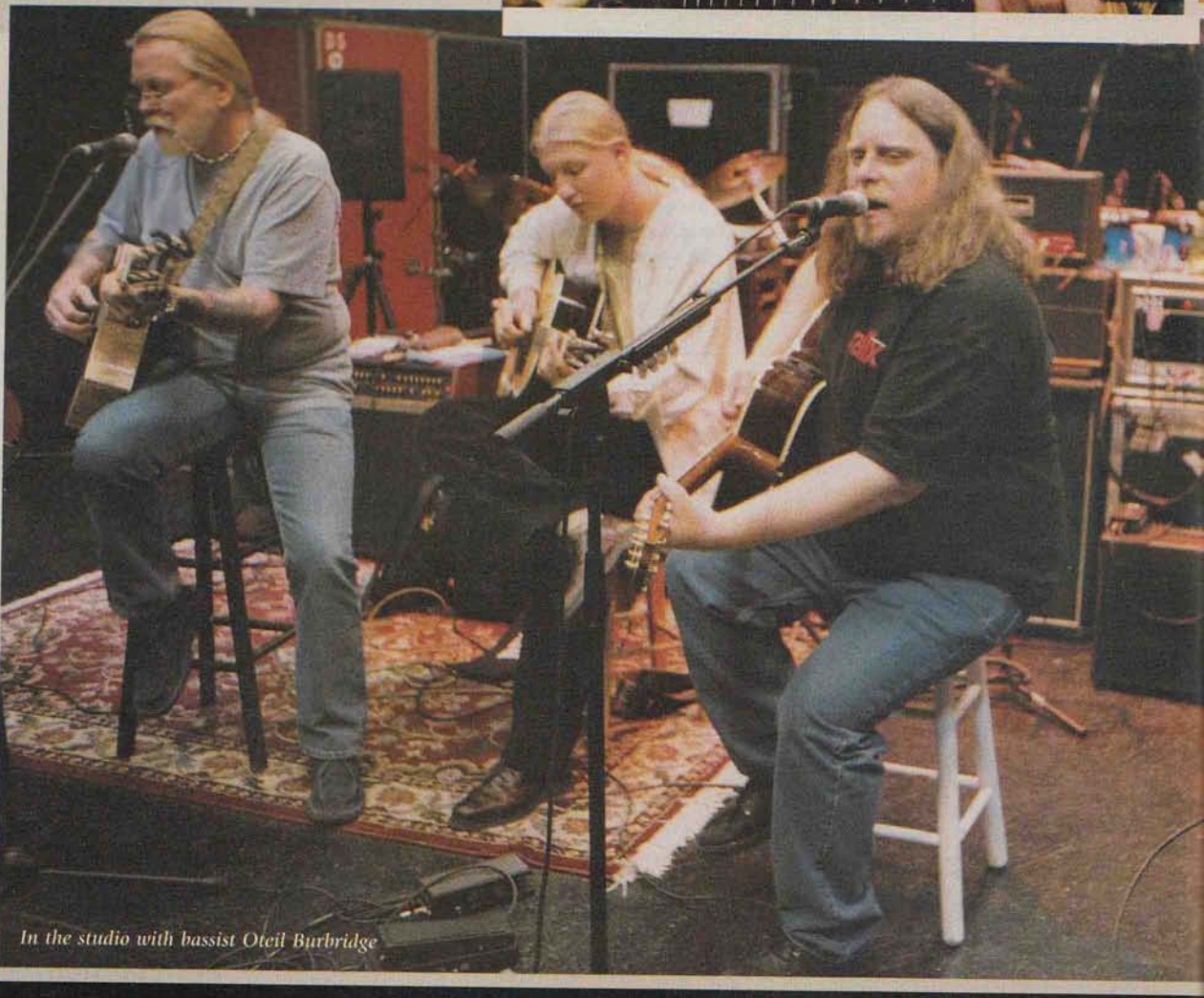


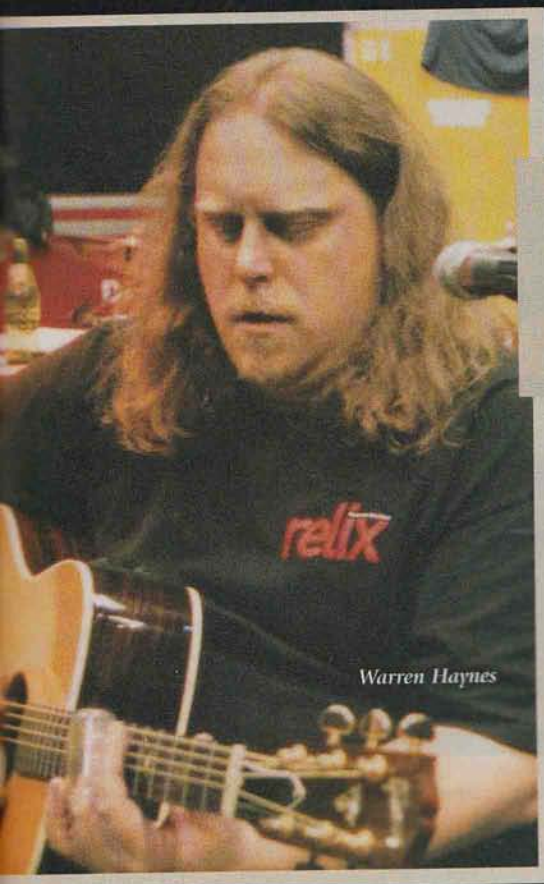
Gregg Allman

Derek Trucks

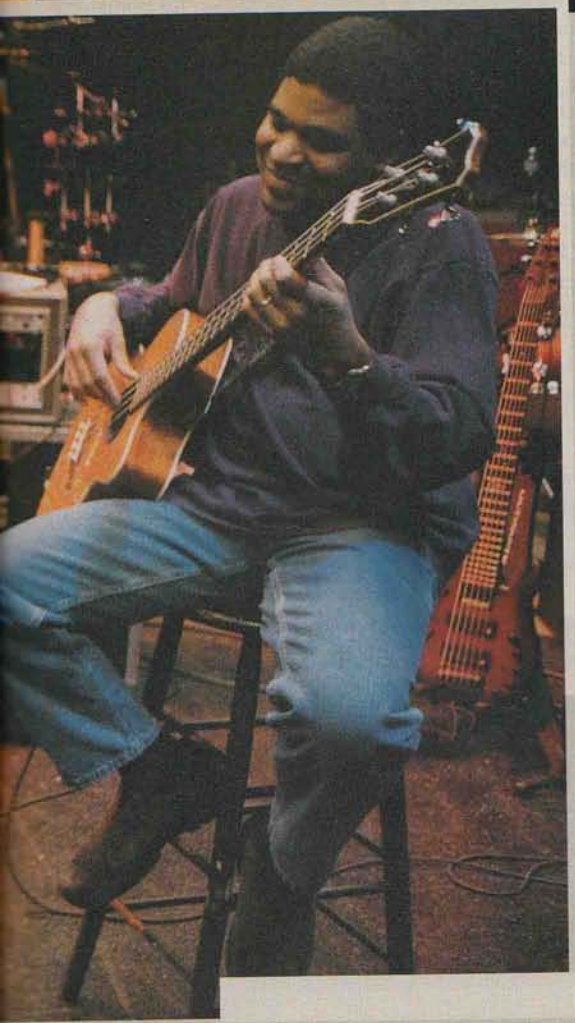


In the studio with bassist Oteil Burbridge

KIRK WEST



Warren Haynes



ALL IN THE FAMILY

Guitarists Warren Haynes and Derek Trucks step up big time on *Hittin' the Note*, the Allman Brothers Band's first studio album in almost a decade.

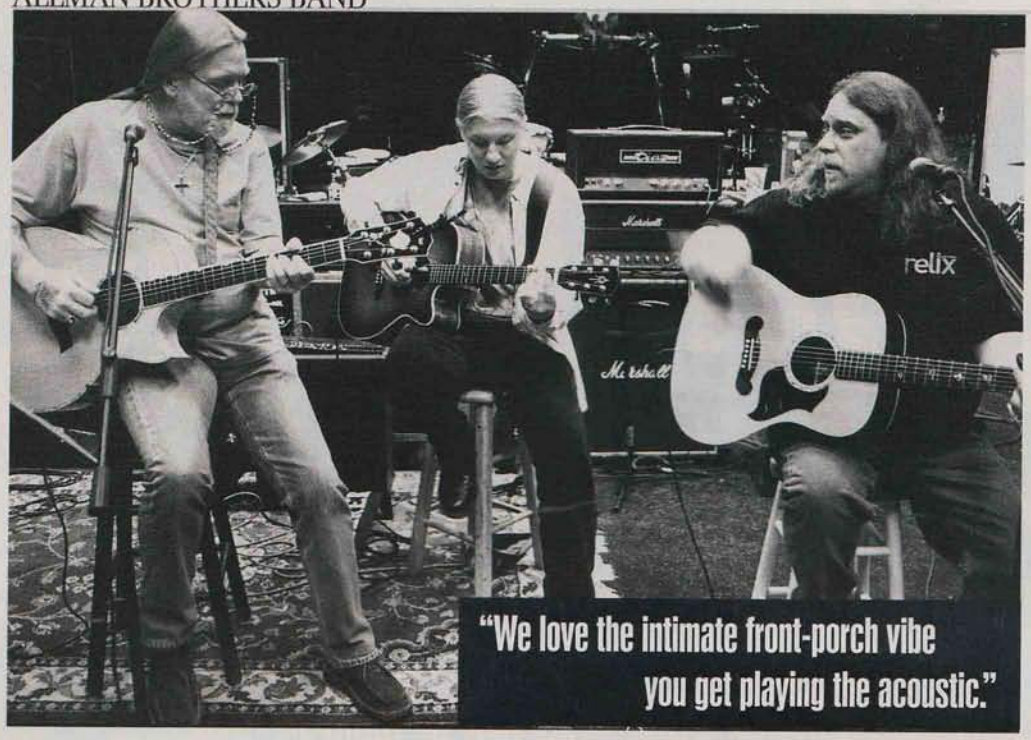
Nine years have passed since the Allman Brothers last issued a studio album, and although the band continues to enjoy incredible popularity as a live act—they recently sold out 13 dates at New York's Beacon Theater—things have changed enormously for the group since 1994's *Where It All Begins*. By far, the most significant difference is the absence of Dickey Betts, who was effectively fired by the band three years ago. Many wondered if the Allmans could continue as a creative force without their cofounder and lead guitarist.

They could, and they did. Warren Haynes, who had played with the Allmans from 1989 to '97 before leaving to concentrate full time on his power trio, Govt. Mule, returned to fill the void left by Betts's departure. Haynes teamed up with the onetime child guitar prodigy Derek Trucks—nephew of Allman Brothers drummer Butch Trucks—who'd joined the band in 1999. The pair bonded immediately and have been playing spectacularly on Allman Brothers tours for the last four years. One question remained: How well would they do working on new material in the studio?

The answer came recently with the release of the Allmans' new album, *Hittin' the Note* (Sanctuary/Peach Records), which demonstrates not only that the creators and foremost exponents of Southern rock still got the fire down below but that their guitar duo kicks ass in any context. The explosive playing and intuitive interaction of Trucks and Haynes will gladden the hearts of anyone who feared that Betts's departure meant all bets were off for the Allman Brothers. In addition to incendiary dual-guitar Southern rock screamers like "Firing Line" and smoking organ-heavy blues like "Desdemona," *Hittin' the Note* boasts two acoustic guitar gems: the wistful ballad "Old Before My Time," sung by Gregg Allman and featuring Haynes on guitar, and "Old Friend," a Delta-style bottleneck instrumental by Trucks and Haynes.

That the band has once again succeeded in reinvigorating itself comes as no surprise to the Brothers, who've weathered many crises in their 34-year existence. "Every time you find yourself at that uncertain crossroads, it's easy to just give in and walk away," says Allman. "But it's a lot more interesting to try to forge forward. Somehow, we have kept the spirit and heart of the music alive and flowing all these years. I honestly don't know how, but it's been a real blessing."

BY ALAN PAUL



KIRK WEST

The key to the Allmans' current renaissance has been the return of Haynes, who not only fills Betts's lead guitar slot on *Hittin' the Note* but also coproduced the album and wrote or cowrote all nine of its original songs. He and Trucks demonstrate that they are just as formidable a guitar team in the studio as they are onstage. Though he has played live with the band for four years, *Hittin' the Note* may be viewed as Trucks's formal coming-out party, as it gave him the chance to showcase his wonderfully idiosyncratic style, a smoking melange of rock, Delta, jazz, gospel and classical Indian influences.

Haynes and Trucks complement each other beautifully, just as Warren and Dickey and Dickey and Duane did before them. Haynes plays with a pick and mostly in standard tuning (though he does occasionally lower his E string to D), while his young partner uses only his fingers and always plays in open E—both on acoustic and electric. Warren is also an expert fingerstylist, as is demonstrated by his beautifully measured picking on "Old Before My Time," one of four songs on *Hittin' the Note* that he cowrote with Allman.

"Songwriting is such a personal process that I haven't found many people I enjoy writing with, but it's real easy and fun with Warren," says the now-55-year-old singer. "Working with him has also really helped us be more together. It's hard to maintain a band for 30-plus years for many reasons, and change is inevitable—but that doesn't mean the whole shebang has to be discarded. We're lucky that all of our changes have been for the good. We still have music left to play."

GUITAR WORLD ACOUSTIC Unlike a lot of rock players, you guys have developed acoustic styles that are totally distinct from your electric approach.

DEREK TRUCKS You have to resist the easy route of just playing the same kind of licks the same way on both. Some of the sounds I get on electric guitar are just impossible to do on acoustic, which forces me to go a different way. Besides, I always remember the acoustic is a different instrument and I play it that way.

WARREN HAYNES It's very important to me to play the acoustic appropriately, and, to be honest, I'm pretty apprehensive about it because I don't play enough to keep my chops at the level I'd like them to be. I need to play more than I do; I especially need to play more since I'm recording a solo acoustic record that will probably be out early next year. One of the things I'm working on is getting an acoustic sound that I really like—something sort of between acoustic and electric, like Lightnin' Hopkins got playing with a DeArmond pickup through an amp.

GREGG ALLMAN Hoo boy! My brother was a Lightnin' Hopkins freak. Duane would sit around the house playing Robert Johnson, Elmore James and Lightnin' songs on his Dobro for hours at a time. Our apartment in Macon, Georgia, had a real high ceiling, which provided great ambient sound, like a cathedral. Duane loved to take out his bottleneck and play that half-wood, half-metal thing to death.

GWA Ironically, the only piece of acoustic guitar music he ever released was "Little Martha," the beautiful Dobro duet he played with Dickey Betts on *Eat a Peach*. Did he do a lot of writing in that style?

ALLMAN No. It took him a long time to write that, and he kept going back to revise it. It started out as a little exercise he did to loosen up before playing. He loved warming up on a cheap acoustic with a tough action, especially on nights we performed live, so that when he played his '57 Les Paul, it felt like silk. He hated to let the calluses on his hands get soft. God, he had a real phobia about it, to the point that he hated to wash

LIVE AND DIRECT

THE ALLMANS' ONSTAGE ACOUSTIC SETUP

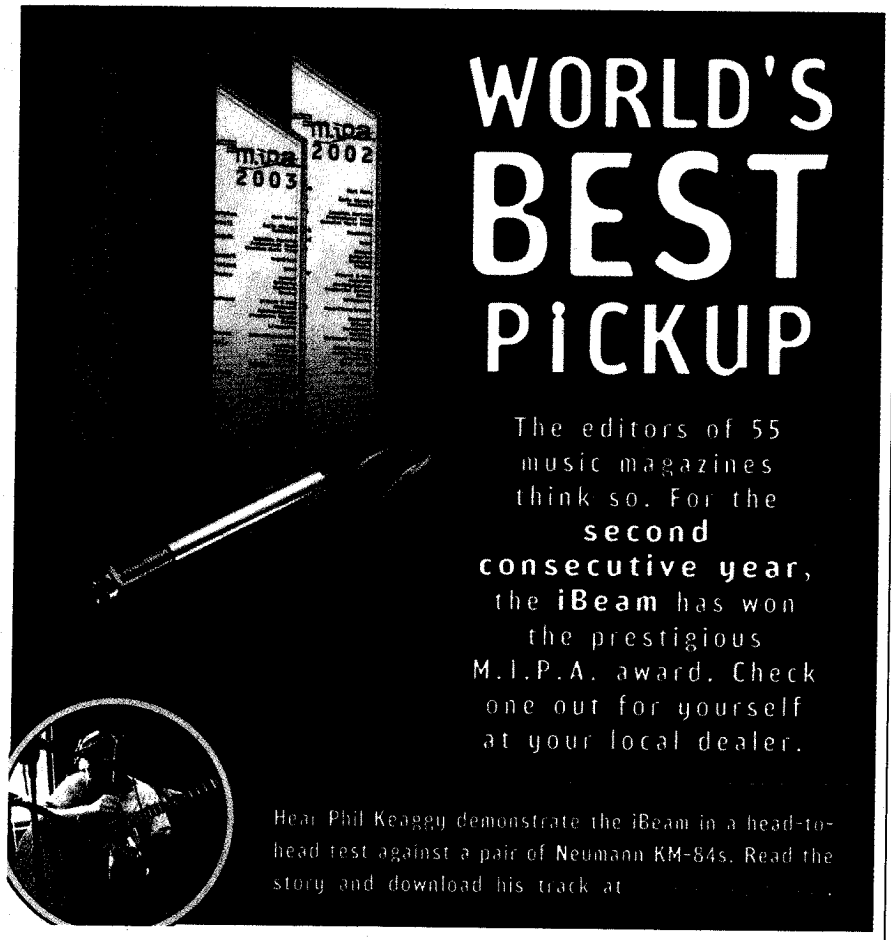
When the Allman Brothers took the stage at New York's Beacon Theater on their recent tour, their acoustic setup was remarkably simple. Gregg Allman, Warren Haynes, Derek Trucks and bassist Oteil Burbridge were all plugged into both amps and Countryman DI (direct input) units, and most of what the audience heard came directly through the P.A.

"Going direct provides a clean sound and eliminates feedback and other volume problems," say Haynes's guitar tech, Brian Farmer. "That's important since the stage is set up for a high-volume electric performance. The amps only provide maybe 25 percent of the sound, but they're important because they add reverb."

Onstage, Haynes plays both a Gibson CL Artist series guitar and an Alvarez Jerry Garcia model jumbo acoustic through an Ultrasound 200-watt acoustic guitar amp. At the Beacon, Trucks used an Alvarez WY-1, which he plugged into an Ultrasound 100-watt amp. Gregg Allman's main stage acoustic is a Taylor Doyle Dykes, which he runs through a Crate CA60, though for "Midnight Rider," which he plays in open G tuning, he favors a Gibson J-200.

"The Taylor, which I bought last year, is a beautiful, great-playing guitar," says Allman. "I've gotten a lot of free guitars in my life, but the ones you pay for always seem to sound better. Since I don't play guitar all the time onstage, I need an instrument I love to play because that will inspire me to pick it up more often. And I love this Taylor."

AP


WORLD'S
BEST
PICKUP
The editors of 55 music magazines think so. For the second consecutive year, the iBeam has won the prestigious M.I.P.A. award. Check one out for yourself at your local dealer.
Hear Phil Keaggy demonstrate the iBeam in a head-to-head test against a pair of Neumann KM-84s. Read the story and download his track at

his hands more time than he had to. [*laughs*] He bit his fingernails way, way down and had these little nubs for fingers with big grooves in them. And his fingers were very long and strong. He could pinch you, man. That little skinny boy had some strength in his claws, let me tell you, and when he wanted to get your attention, he'd grab your forearm and exert some pressure. [*laughs*]

GWA Derek, how does it happen that you use only your fingers and always play in open E?

TRUCKS I guess I do everything backwards! But I didn't plan it that way—I actually started out using picks and playing in standard tuning. But I always drop my picks, and one day I got tired of that and tried playing with my fingers—and loved the sound. I learned about open tunings in part because I was trying to play along with Duane Allman, who used them. I discovered open E when I was 10 or 11 and just loved it—I've almost never played in standard since.

GWA Who are your prime acoustic influences?

TRUCKS My heroes are guys like [Delta blues bottleneck greats] Son House and Bukka White. They're who I think of when I play acoustic slide.

GWA That's evident from your playing, though it's also clear that you've listened to a lot of Eastern music.

TRUCKS Right. I really love Ali Akbar Khan and other Indian classical musicians, and their sound is more easily expressed through acoustic guitar than on electric. Another of my acoustic favorites is D'Gary, a brilliant player from Madagascar whose style is hard to describe. Check out *Malagasy Guitar/Music From Madagascar* [Shanachie, 1991] to hear his stuff. I am also completely enthralled by "sacred steel" guys like Aubrey Ghent and Robert Randolph, who play gospel music on pedal steel guitars. I slip a lot of their single-string ideas into both my acoustic and electric playing.

HAYNES I love Son House and Lightnin' and Robert Johnson too, of course. But I also like guys like Michael Hedges and Leo Kottke. I'm not sure they influenced me that much in terms of specific licks, but they changed my perspective on how the acoustic guitar could be approached. Also important to me are a bunch of singer-songwriters from whom I copped a lot of my right-hand fingerpicking technique. James Taylor and Jackson Browne are two players I especially admire. They both also have a fantastic live acoustic sound.

ALLMAN I've also always greatly admired Jackson and James. Long ago, when we were both starting out and struggling, Jackson and I were roommates in Los Angeles. He really influenced me to try my hand at writing more seriously. I don't really know

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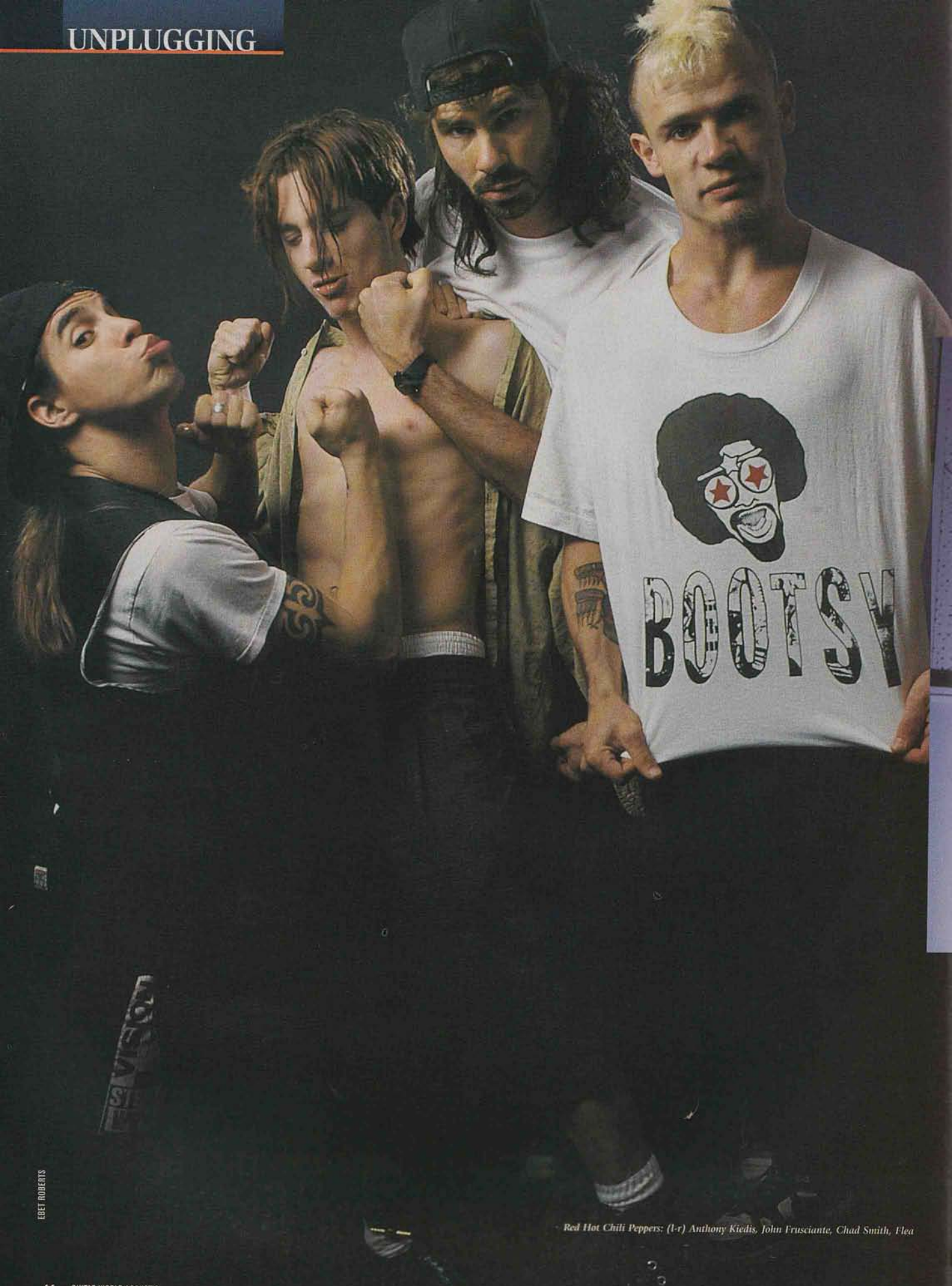


EBET ROBERTS

Red Hot Chili Peppers: (l-r) Anthony Kiedis, John Frusciante, Chad Smith, Flea

Magik Show

BY JIMMY BROWN

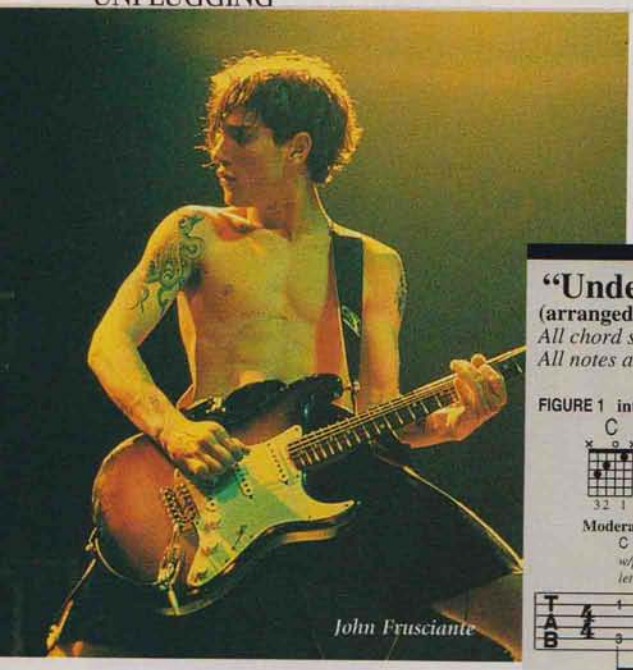
Soundgarden: (l-r) Matt Cameron, Kim Thayil, Ben Shepherd, Chris Cornell

LYNN McAFFE/RETNA

Jimmy pulls incredible acoustic arrangements of the Red Hot Chili Peppers' "Under the Bridge" and Soundgarden's "Black Hole Sun" out of his hat.

The lyrical Red Hot Chili Peppers hit ballad "Under the Bridge," from the band's enormous 1991 album, *BloodSugarSexMagik*, is one of those songs that cries out for an unplugged adaptation. The good news is that I have heard this urgent appeal and, well, here we are. My acoustic arrangement of "Under the Bridge" differs greatly from the approach taken by the Chili Peppers' John Frusciante, who plays his parts on an electric guitar and mostly uses upper fretboard chord voicings that can be difficult to perform on an acoustic. By deploying my trusty capo at the second fret, I came up with a way to play the song that is easy on the hands and sounds smooth and full even without Flea's bass and Chad Smith's drums.

FIGURE 1 depicts my arrangement of Frusciante's eight-bar solo guitar intro to "Under the Bridge." (There is a second overdubbed electric guitar part on the recording that doubles a few of the notes played by the main electric.) Clearly, it's much easier to play the intro this way, with a capo, than to do so while barring your index finger across all six strings at the second fret, as Frusciante, using the chord grips illustrated in **FIGURE 2**, does on the recording. Notice that in order to perform the quick, decorative hammer-on/pull-off combination in bar 3 of this figure, he has no choice but to temporarily let go of the ringing bass note on the fifth string. In my arrangement (see **FIGURE 1**), holding onto this bass note while executing the hammer-on and pull-off is


John Frusciante

not only possible, but easy to do.

FIGURE 3 shows how I play the song's verse section, while **FIGURE 4** illustrates, for the sake of comparison, Frusciante's original chord grips. By playing each of the chords in **FIGURE 3** in the second or third position, and voicing the A/E, Bm/F#, F#m/C# and G/D chords with the fifth as the lowest note (these are known as *second-inversion voicings*), I've managed to preserve the airy, jangly feel of Frusciante's original verse guitar part without having to leave the "comfort zone" of the first five frets (relative to the capo).

The muted-string "chuck" on beat two in the first measure of **FIGURE 3** is something I've added to reflect the subtle but important rhythmic punctuation provided on the recording by Smith's rim shot at this particular point in the song. Similarly, in order to maintain a steady pulse while holding the Dmaj7 chord during the last two bars I tap out a funky beat with my picking hand on the guitar's top, using my knuckles and palm to emulate Smith's rim shot and kick drum hits, respectively.

The two-bar percussion fill is followed by the song's second verse (see **FIGURE 3**). Next, in **FIGURE 5**, comes the first eight-bar pre-chorus, at which point Flea's bass enters on the recording. If you compare the open chord grips I use here to the upper-register voicings played by Frusciante (see **FIGURE 6**), you'll notice that the open chords, with their low, resonant open-string bass notes built in, not only sound fuller but are much easier to play on acoustic guitar.

The pre-chorus leads into the song's third and final verse, which is played more or less the same way as the first and second verses (see **FIGURE 3**), but with the first four bars repeated an extra time. Another important difference between this third verse and the others is that Flea now plays the root note of each chord below Frusciante's second-inversion guitar voicings.

To recreate the overall sonic picture here, you may want to substitute the more grounded-sounding root-position A, Bm, F#m and G chords illustrated in **FIGURE 7** for the lightly textured A/E, Bm/F#, F#m/C# and G/D chords depicted in **FIGURE 3**.

"Under the Bridge"

(arranged for solo acoustic guitar; to be performed with a capo at the second fret)

All chord shapes and tablature positions are relative to the capo.
All notes and chords sound one whole step higher than written.

FIGURE 1 intro (0:00)

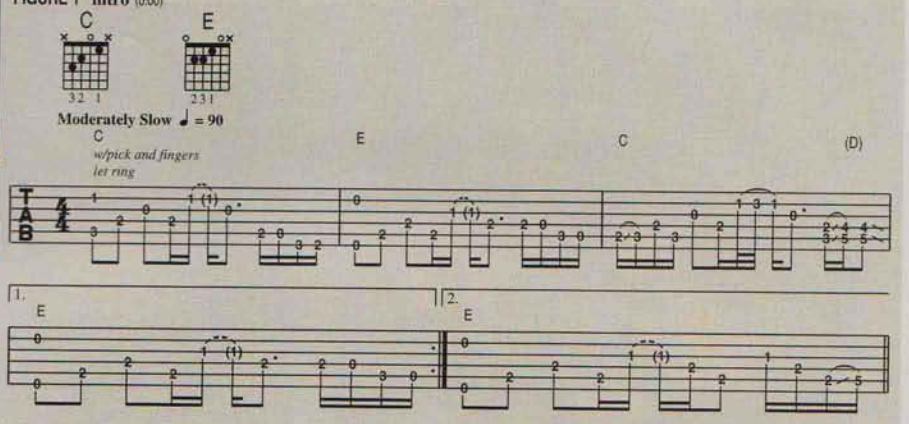



FIGURE 2 John Frusciante's original intro chords (no capo)

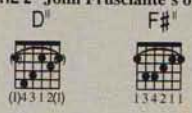



FIGURE 3 verse (0:28, 0:57, 2:00)

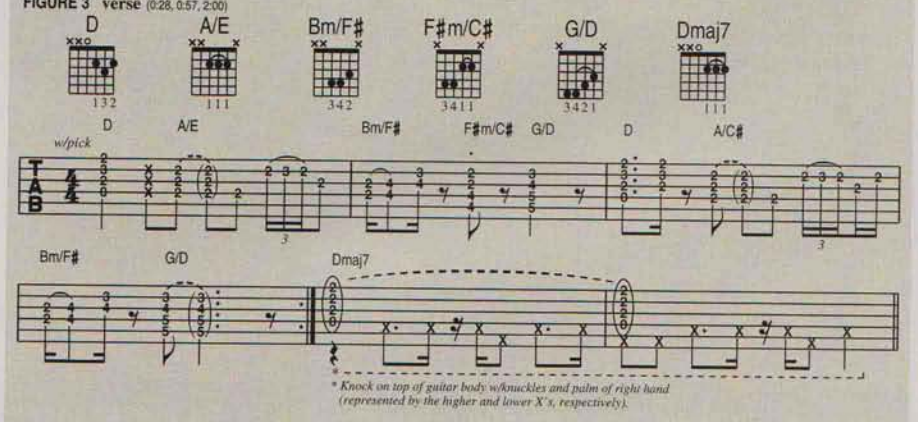


FIGURE 4 John Frusciante's original verse chords (no capo)

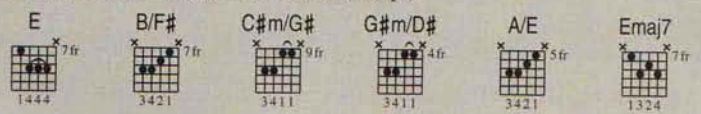
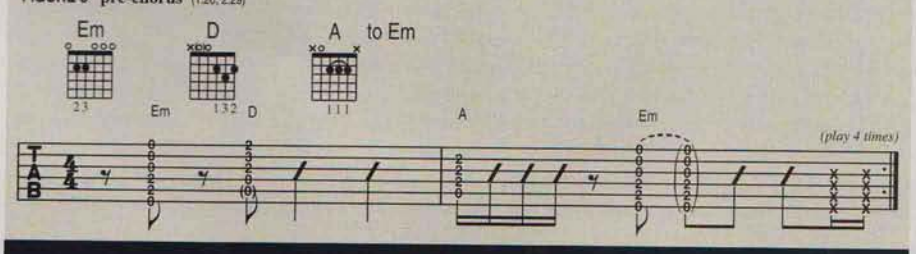


FIGURE 5 pre-chorus (1:26, 2:29)



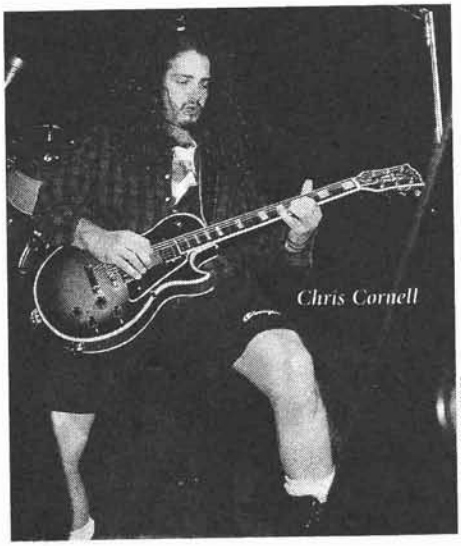
The third verse leads into a restatement of the pre-chorus (see **FIGURE 5**), which is followed by a new chord progression, shown in **FIGURE 8**, that sets up the song's chorus. Again, for the sake of comparison, I've included the chord voicings Frusciante uses to play this part of the tune (see **FIGURE 9**). I'm sure you'll agree that while my capo-2 voicings may not sound as shimmery as Frusciante's original chords, they nevertheless work as an accompaniment to the vocal here. To keep the bottom end from temporarily dropping out, you may want to forget about playing the melodic fill in bar 2 of **FIGURE 8** and just continue strumming the Ebmaj7 chord for the second half of this measure. And if you find your left hand becoming fatigued from fretting the third-position G and Gm barre chords in **FIGURE 9**, you may want to consider substituting the easier-to-finger voicings illustrated in **FIGURE 10** for these two chords.

The song winds down with a drawn-out vamp on the first two measures of the chorus chord progression (see bars 1 and 2 of **FIGURE 8**), with each successive repetition becoming quieter and more laid-back than its predecessor, and ends with a gentle strum of the first chord of the progression. What I like to do at this point in the tune is "get small" and play the delicate, mandolin-like voicings shown in **FIGURE 11**, repeating the first four chords a couple of times and saving the last four chords for the final two bars of the outro. I then conclude the song by softly strumming the 12th-position G chord illustrated in this figure.

Soundgarden's 1994 hit "Black Hole Sun" (*Superunknown*) features singer/rhythm guitarist Chris Cornell and lead guitarist Kim Thayil playing their electric guitars in dropped-D tuning (low to high: D A D G B E), and using distortion, rotary speaker and delay effects to help create a huge wall of sound. As you'll see, I've reworked Cornell and Thayil's essential guitar parts and combined them with key elements of Ben Shepherd's bass line and Matt Cameron's drum fills to craft a solo acoustic guitar accompaniment that sounds in the same key, G, as the original recording. Instead of using dropped-D tuning, I tune all six strings down one whole step (low to high: D G C F A D). With its different tuning scheme, of course, my arrangement uses chord shapes that are quite unlike those employed by Cornell and Thayil.

FIGURE 12 shows my adaptation of the dreamy three-bar intro to "Black Hole Sun." What I've basically done here is taken the main guitar part that starts off the track and altered the fingerings of its arpeggiated chords to accommodate the different tuning. The resulting chord shapes are, for the most part, easier on the fretting hand than their original counterparts, with each voicing fingered in the lowest possible position and open strings employed wherever practical. The only grip that's a bit unorthodox here is the one for E7(no3); when arpeggiating this chord shape, be sure to avoid accidentally sounding the idle third string.

For the song's first verse section, shown in **FIGURE 13**, I moved the arpeggiated three-note chords, all of which were originally played an octave higher at or around the 12th fret, down to the first and second positions, and added Shepherd's crucial bass notes, which serve to fill the sonic holes in the guitar part.



UFF/LONDON FEATURES

FIGURE 6 John Frusciante's original pre-chorus chords (no capo)

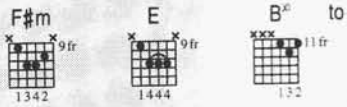


FIGURE 7 alternate chord voicings for third verse (2:00)

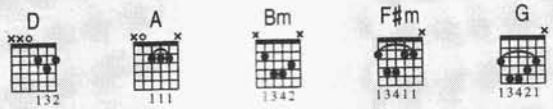


FIGURE 8 chorus progression (2:51)

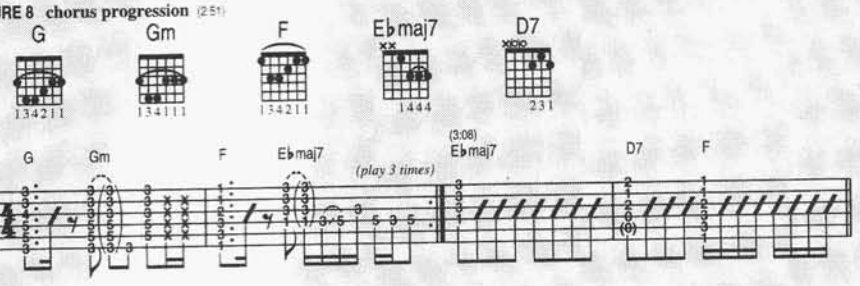
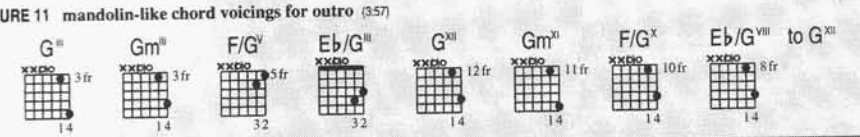


FIGURE 9 John Frusciante's original chorus chords (no capo)

FIGURE 10 alternative chord voicings for first two chords of chorus (3:13)

FIGURE 11 mandolin-like chord voicings for outro (3:57)



All of the single notes in this figure may be played with a pick, though you'll need to use your ring finger in conjunction with the pick (*hybrid picking*) to play the octave-doubled root notes in the fourth and final measures. (These pairs of notes are indicated by double asterisks in **FIGURE 13**).

You'll notice in the last bar of this figure that I've added some percussion to the proceedings in order to keep the pulse going and set up the transition to the chorus section that follows. After playing the final note of the arpeggiated Bb chord, tap the top of your guitar's body twice with the fingers of your right hand. The muted strums, achieved by lightly laying your fretting fingers across the strings, mimic Cameron's important drum fill/cue here.

FIGURE 14 depicts my arrangement of the song's first chorus section, with two different ways to finger some of the chords. Of the two options, **FIGURE 14a** is a bit easier on the left hand because of the open strings; **FIGURE 14b** has you fretting all of the notes (except the low E). Though this latter approach is a little more technically demanding, you may find, as I do, that the more consistent timbre that results from playing the notes this way is worth the extra effort.

Compare the two versions of this four-bar figure, and feel free to mix and match the various fingering options for each chord. Notice how the fingering for the A5 chord in the second bar of **FIGURE 14b** requires that you slide up to the first note on the sixth string, as Cornell and Thayil do on the recording, while this same note is played on the open fifth

CONTINUED ON PAGE 83

"Black Hole Sun"

(arranged for solo acoustic guitar tuned down one whole step [low to high: D G C F A D])

All notes and chords sound a major second (one whole step) lower than written (key of G).

FIGURE 12 intro (0:00)

(arpeggiated chord shapes)

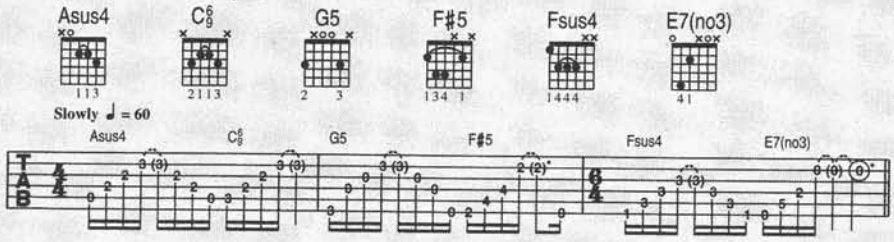


FIGURE 13 first verse (0:16)

(arpeggiated chord shapes)

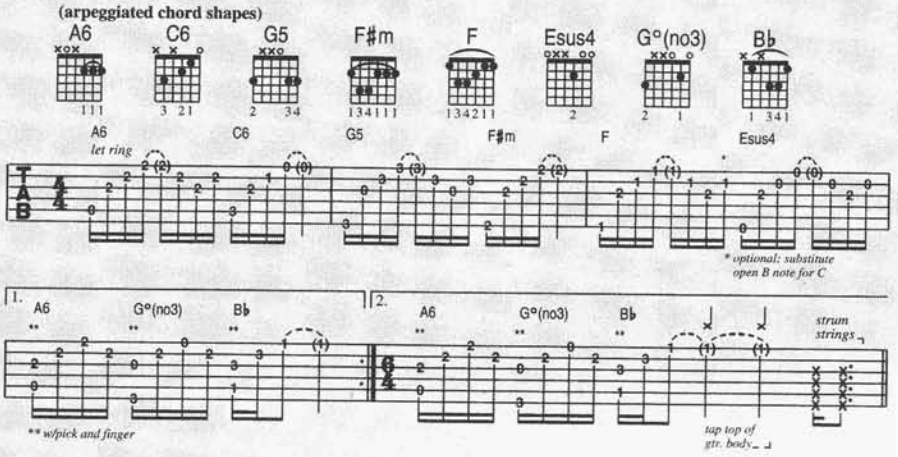
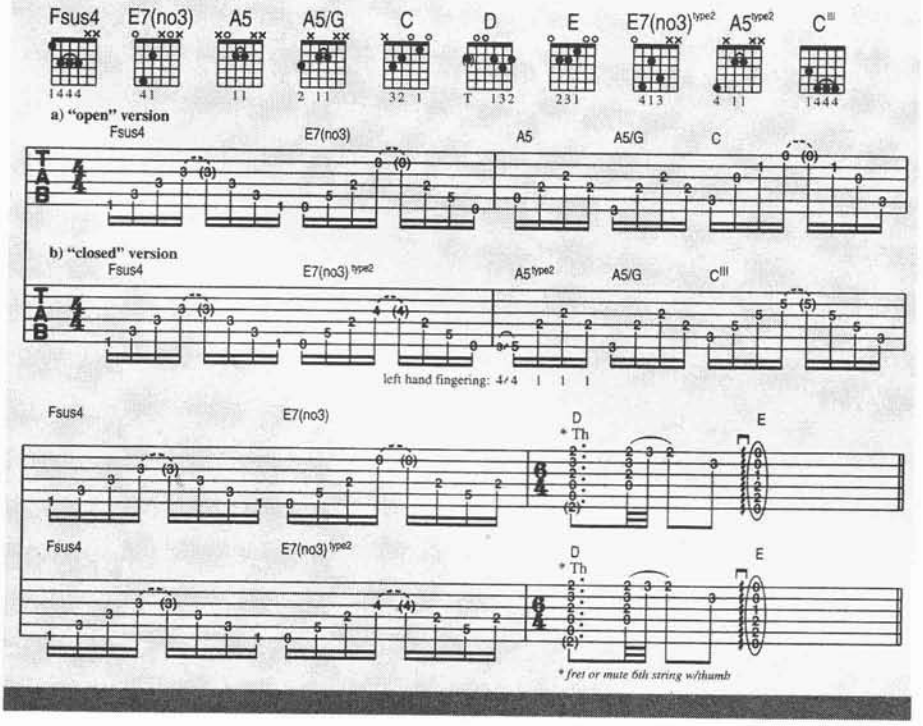
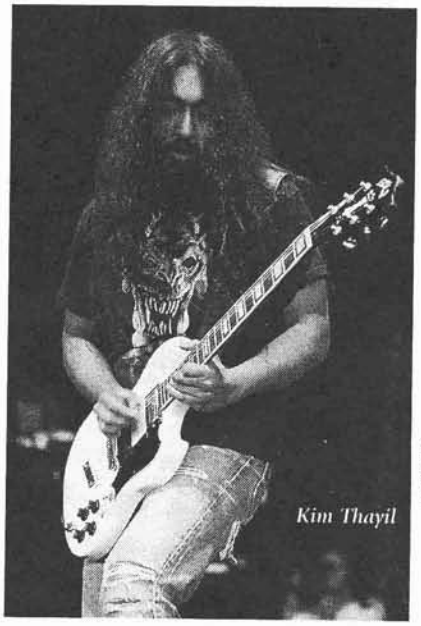


FIGURE 14 first chorus (0:55)





KEN SETTLE

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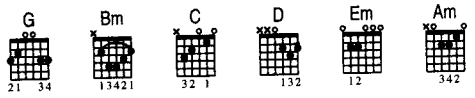
Edited by MATT SCHAREGLASS

BOB SEGER & THE SILVER BULLET BAND

AGAINST THE WIND

By BOB SEGER



G
Seems like yesterday
C G
Janey was lovely She was the queen of my nights
G
And the secrets that we shared
C G
caught like a wildfire out of control

Bm
but it was long ago
D C
there in the darkness with the radio playin' low and
Bm
The mountains that we moved
C D
'til there was nothing left to burn and nothing left to prove

Em D G Em C G
And I remember what she said to me How she swore that it never would end
Em D C D
I remember how she held me oh so tight Wish I didn't know now what I didn't know then

G Bm C G C Bm Am C G
Against the wind We were runnin' against the wind We were young and strong We were runnin' against the wind

G
And the years rolled slowly past
C G
Surrounded by strangers I thought were my friends
G
I guess I lost my way
C G
I was livin' to run and runnin' to live

Bm
And I found myself alone
D C
Found myself further and further from my home and I
Bm
There were oh so many roads
C D
Never worryin' about payin' or even how much I owed

Em D G Em C G
Moving eight miles a minute for months at a time Breakin' all of the rules that would bend
Em D C D
I began to find myself searchin' Searchin' for shelter again and again

G Bm C G C Bm Am C G
Against the wind Little somethin' against the wind I found myself seekin' shelter against the wind

(piano solo)

Em D G Em C G
Well those drifter's days are past me now I've got so much more to think about
Em D C D
Deadlines and commitments What to leave in What to leave out

G Bm C G C Bm Am C G
Against the wind I'm still runnin' against the wind I'm older now but still runnin' against the wind

C Bm D C G C G
Well I'm older now and still runnin' against the wind Against the wind Against the wind I'm still runnin' Against the wind I'm still runnin' against the wind
C G
(Against the wind) I'm still runnin' (Against the wind) I'm still runnin' against the wind
C G
(Against the wind) Still runnin' *(Against the wind) Runnin' against the wind Runnin' against the wind
C G C G
See the young man run Watch the young man run Watch the young man runnin' I'll be runnin' against the wind
C
Let the cowboys ride *(w/ad lib lead vocal through fade-out)*

**background vocals continue through fade-out*

As heard on Bob Seger & the Silver Bullet Band's Capitol recording GREATEST HITS

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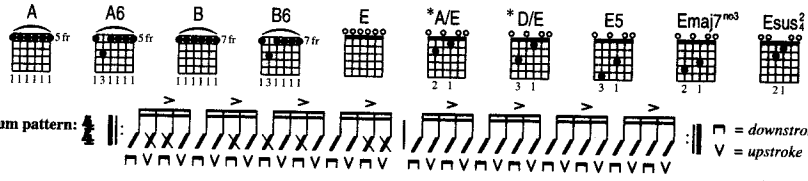
KEN SETTLE

JONI MITCHELL

BIG YELLOW TAXI

By JONI MITCHELL

open E tuning (low to high: E B E G♯ B E)



A A6 A A6 E A/E D/E A/E E A/E E
They paved paradise put up a parking lot
A A6 B B6 E A/E D/E A/E E A/E E
with a pink hotel a boutique and a swinging hot spot

chorus:
E Emaj7no3 A/E E Esus2
Don't it always seem to go that you don't know what you've got 'til it's gone
A A6 B B6 E A/E D/E A/E E A/E E A/E D/E A/E E A/E E A/E
They paved paradise put up a parking lot
(Shoo bop bop bop bop) (Shoo bop bop bop bop)

A A6 A A6 E A/E D/E A/E E A/E E
They took all the trees put 'em in a tree museum
A A6 B B6 E A/E D/E A/E E A/E E
and they charged the people a dollar and a half just to see 'em

(chorus)

A A6 A A6 E A/E D/E A/E E A/E E
Hey farmer farmer put away the D. D. T. now
A A6 B B6 E A/E D/E A/E E A/E E
Give me spots on the apples but leave me the birds and the bees please

(chorus)

A A6 A A6 E A/E D/E A/E E A/E E
Late last night I heard the screen door slam
A A6 B B6 E A/E D/E A/E E A/E E
and a big yellow taxi took away my old man

E Emaj7no3 A/E E Esus2
Don't it always seem to go that you don't know what you've got 'til it's gone
A A6 B B6 E A/E D/E A/E E A/E E A/E
They paved paradise put up a parking lot I said
(Shoo bop bop bop bop)
E Emaj7no3 A/E E Esus2
Don't it always seem to go that you don't know what you've got 'til it's gone
A A6 B B6 E A/E D/E A/E E A/E E A/E
They paved paradise put up a parking lot
(Shoo bop bop bop bop)
A A6 B B6 E A/E D/E A/E E A/E E A/E
They paved paradise put up a parking lot
(Shoo bop bop bop bop)
A A6 B B6 E A/E D/E A/E E A/E E A/E
They paved paradise put up a parking lot uh heh heh heh (laughter)

As heard on Joni Mitchell's Reprise recording LADIES OF THE CANYON

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THE GOO GOO DOLLS

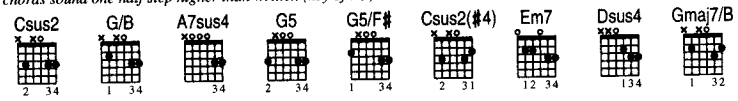
SYMPATHY

By JOHN RZEZNIK

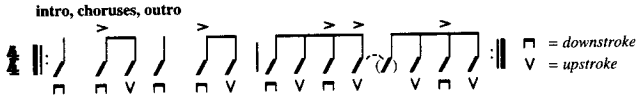
w/capo at first fret

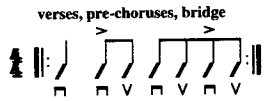
All chord shapes are relative to the capo.

All chords sound one half step higher than written (key of A♭).



basic strum patterns:





Csus2 G/B : A7sus4 G5 (2x)

Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
Stranger than your sympathy and this is my apology
Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
I'm killing myself from the inside out And all my fears have pushed you out

G5 G5/F# Csus2(#4) Csus2 Csus2(#4) Csus2
And I wished for things that I don't need All I wanted
G5 G5/F# Csus2(#4) Csus2 Csus2(#4) Csus2
And what I chase won't set me free It's all I wanted

G5 G5/F# Em7 Csus2(#4) Csus2
And I get scared but I'm not crawlin' on my knees
Em7 Csus2 Em7 Dsus4 Csus2
Oh yeah Everything's all wrong Yeah Everything's all wrong
Em7 Csus2 Dsus4
Yeah Where the hell did I think I was

Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
And stranger than your sympathy I take these things so I don't feel
Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
I'm killing myself from the inside out And now my head's been filled with doubt

G5 G5/F# Csus2(#4) Csus2 Csus2(#4) Csus2
And it's hard to lead the life you choose All I wanted
G5 G5/F# Csus2(#4) Csus2 Csus2(#4) Csus2
when all your luck's run out on you All I wanted

G5 G5/F# Em7 Csus2(#4) Csus2
And you can't see when all your dreams are comin' true
Em7 Csus2 Em7 Dsus4 Csus2
Oh yeah It's easy to forget Yeah And you choke on the regrets
Em7 Csus2 Dsus4
Yeah Who the hell did I think I was

Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
And stranger than your sympathy and all these thoughts you stole from me
Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
And I'm not sure where I belong And nowhere's home and I'm all wrong

Em7 G5/F# G5 Dsus4
And I wasn't all the things I tried to make believe I was
Em7 G5/F# G5 Gmaj7/B
And I wouldn't be the one to kneel before the dreams I wanted
Csus2(#4) Gmaj7/B Csus2(#4) Dsus4 Csus2 G/B A7sus4 G5
And all the talk and all the lies were all the empty things disguised as me Mmm yeah

Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
Stranger than your sympathy Stranger than your sympathy Mmm hmm

As heard on the Goo Goo Dolls' Warner Bros. recording GUTTERFLOWER

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QUEEN

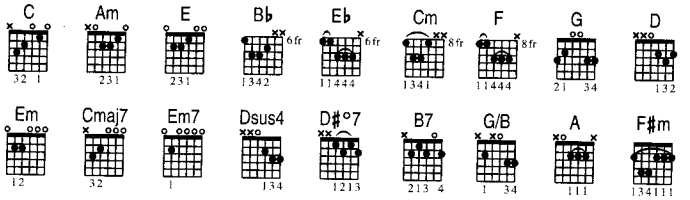
'39

By BRIAN MAY

w/capo at first fret

All chord shapes are relative to the capo.

All chords sound one half step higher than written (key of A♭).



C **Am** **E** **Bb** **Eb Bb Cm F G**
Ah Ah
G D Em C G D C G
G D Em C Cmaj7 D G

D **Em** **C** **G** **D**
In the year of '39 assembled here the Volunteers in the days when lands were few
Em **Em7** **C** **Dsus4** **D** **G**
Here the ship sailed out into the blue and sunny morn' Sweetest sight ever seen

D **D♯°7** **Em** **Am**
And the night followed day and the storytellers say that the score brave souls inside
G **D**
mmm for many a lonely day sailed across the milky seas
C **Em C D C G D**
Ne'er looked back never feared never cried

G **C** **G** **D**
Don't you hear my call though you're many years away Don't you hear me calling you
G B7 Em G C G Am G/B C D G
Write your letters in the sand for the day I take your hand in the land that our grandchildren knew

Eb Cm A C F#m C Am E Bb Eb Bb Cm F G
(Ah) Ah Ah Ah

D **Em** **C** **G** **D**
In the year of '39 came a ship in from the blue the Volunteers came home that day
Em **Em7** **C** **Dsus4** **D** **G**
And they bring good news of a world so newly born though their hearts so heavily weigh

D **D♯°7** **Em** **Am**
For the earth is old and gray Little darlin' we'll away but my love this cannot be
G **D**
Oh so many years have gone though I'm older but a year
C **Em C D C G D**
Your mother's eyes from your eyes cry to me

G **C** **G** **D**
Don't you hear my call though you're many years away Don't you hear me calling you
G B7 Em G C G Am G/B C D G D
Write your letters in the sand for the day I take your hand in the land that our grandchildren knew
G **C** **G** **D**
Don't you hear my call though you're many years away Don't you hear me calling you
G B7 Em G C G Am Em D
All your letters in the sand cannot heal me like your hand For my life still ahead pity me

G D Em C Cmaj7 D G

As heard on Queen's EMI recording A NIGHT AT THE OPERA

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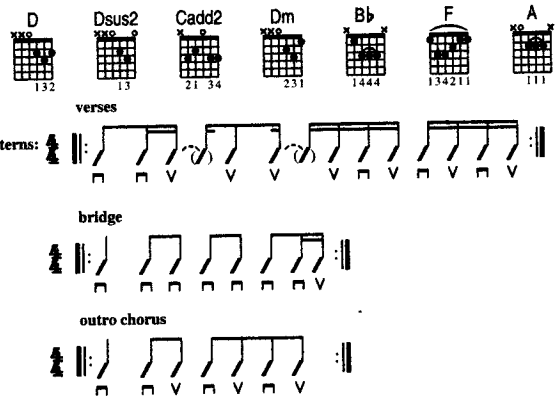
GRAND FUNK RAILROAD

CLOSER TO HOME

By MARK FARNER



D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
Everybody listen to me and return me my ship
D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
I'm your captain I'm your captain though I'm feeling mighty sick

D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
I've been lost now days uncounted and it's months since I've seen home
D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
Can you hear me Can you hear me or am I all alone

D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
If you return me to my home port I will kiss you Mother Earth
D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
Take me back now Take me back now to the port of my birth

Dm Bb Dm Bb Dm Bb F A
Am I in my cabin dreaming or are you really scheming to take my ship away from me
Dm Bb Dm Bb Dm Bb F A
You'd better think about it I just can't live without it so please don't take my ship from me Yeah yeah

D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
I can feel the hand of a stranger and it's tightening around my throat
D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
Heaven help me Heaven help me take this stranger from my boat
D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
I'm your captain I'm your captain though I'm feeling mighty sick
D Dsus2 D Cadd2 **D Dsus2 D Cadd2** **D Dsus2 D Cadd2** **D Dsus2 D Cadd2**
Everybody listen to me and return me my ship

D Dsus2 D Cadd2
I'm your captain yeah yeah yeah yeah *(4x)*

D Cadd2
I'm getting closer to my home *(repeat indefinitely)*

As heard on Grand Funk Railroad's Capitol recording CLOSER TO HOME

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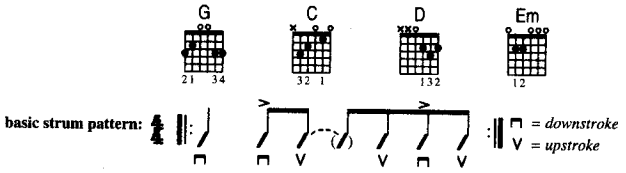
KID ROCK FEATURING SHERYL CROW

PICTURE

By R. J. RITCHIE and SHERYL CROW



G C D C G
Livin' my life in a slow hell Different girl every night at the hotel I ain't seen the sun shine in three damn days
G C D C G
Been fuelin' up on cocaine and whiskey Wish I had a good girl to miss me Lord I wonder if I'll ever change my ways

Em D G D C G
I put your picture away Sat down and cried today I can't look at you while I'm lyin' next to her
Em D G D C G
I put your picture away Sat down and cried today I can't look at you while I'm lying next to her (Ooh)

G C D C G
I called you last night in the hotel Everyone knows but they won't tell but their half-hearted smiles tell me somethin' just ain't right
G C D C G
I've been waitin' on you for a long time Fuelin' up on heartaches and cheap wine I ain't heard from you in three damn nights

Em D G D C G
I put your picture away I wonder where you've been I can't look at you while I'm lyin' next to him (Ooh)
Em D G D C G
I put your picture away I wonder where you've been I can't look at you while I'm lying next to him (Ooh)

(guitar solo)

G C D C G
I saw you yesterday with an old friend It was the same ol' same how have you been Since you've been gone my world's been dark and gray
G C D C G
You reminded me of brighter days I hoped you were comin' home to stay I was headed to church I was off to drink you away
G C D C G
I thought about you for a long time Can't seem to get you off my mind I can't understand why we're living life this way

Em D G D C G
I found your picture today I swear I'll change my ways I just called to say I want you to come back home (Ooh)
Em D G D C G
I found your picture today I swear I'll change my ways I just called to say I want you to come back home
D C G
I just called to say I love you Come back home

As heard on Kid Rock's Atlantic recording COCKY

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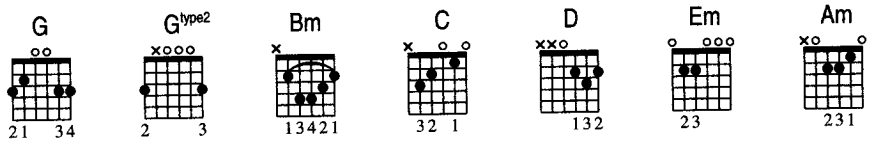
AGAINST THE WIND

By BOB SEGER

Transcribed by Jeff Perrin

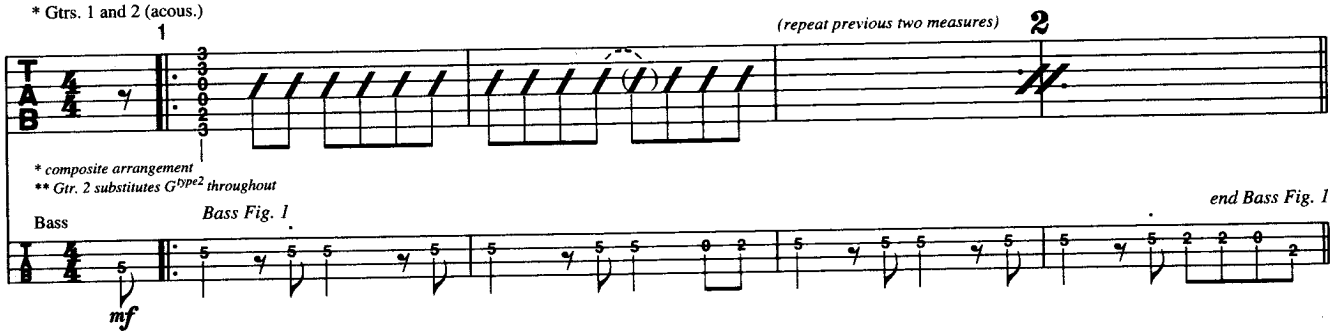


A **Intro** (0:00, 1:17)

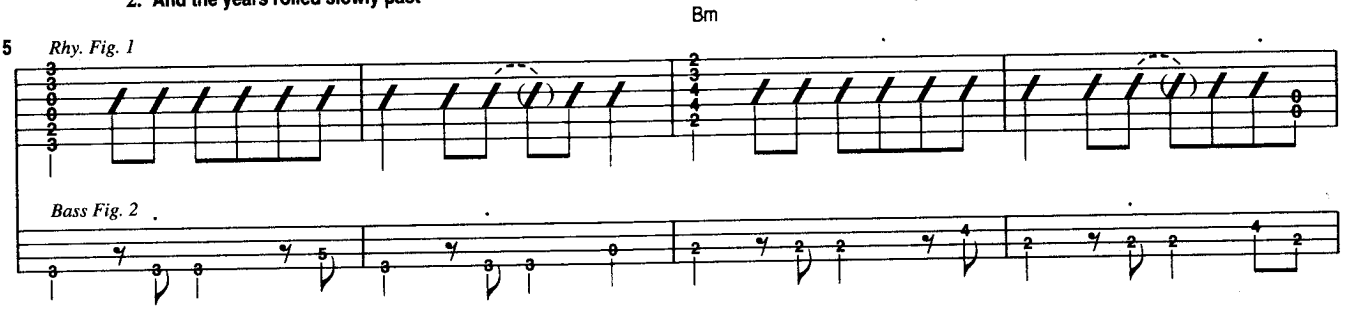
Moderate Rock ♩ = 110

(2nd time) wind

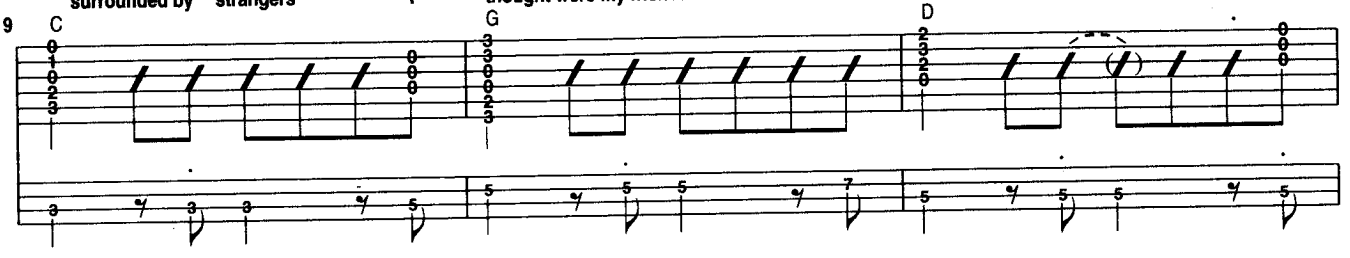
** G

* Gtrs. 1 and 2 (acous.)

B **Verses** (0:09, 1:26)

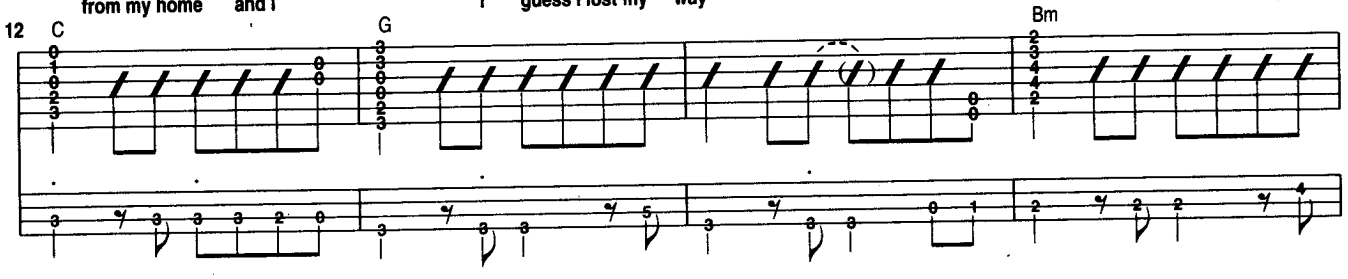
1. Seems like yesterday but it was long ago
2. And the years rolled slowly past And I found myself alone



Janey was lovely She was the queen of my nights there in the darkness with the radio
surrounded by strangers I thought were my friends Found myself further and further



playin' low and And the secrets that we shared The mountains that we moved
from my home and I I guess I lost my way There were oh so many roads



As heard on Bob Seger & the Silver Bullet Band's Capitol recording GREATEST HITS

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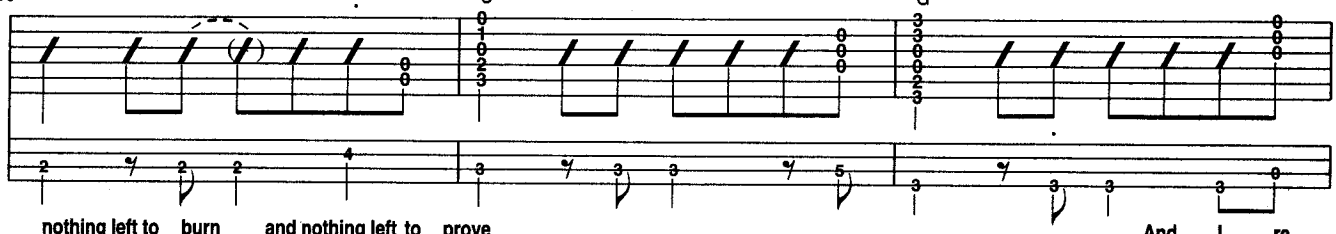
I was caught like a wildfire out of control 'til there was
livin' to run and runnin' to live Never worryin'

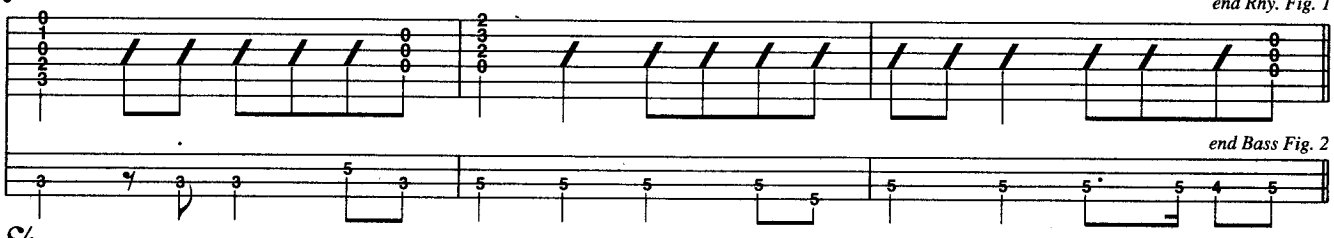
16 C G



nothing left to burn and nothing left to prove And I re -
about payin' or even how much I owed Moving eight

C D

19 *end Rhy. Fig. 1*



end Bass Fig. 2

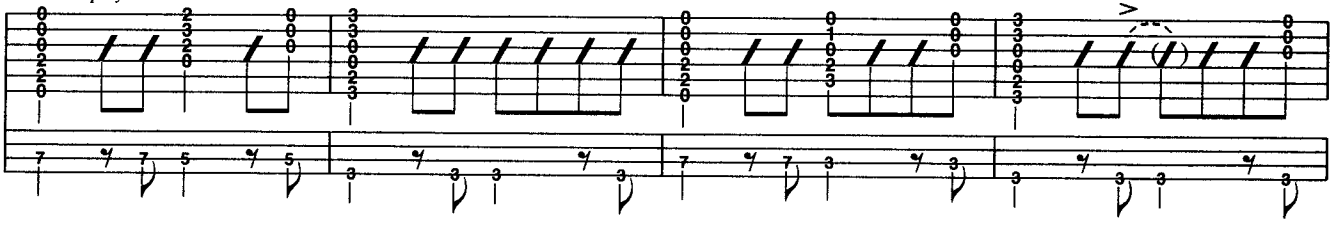
𝄋

C Pre-chorus (0:47, 2:04, 3:20)

(1.) member what she said to me How she swore that it never would end I re -
(2.) miles a minute for months at a time Breakin' all of the rules that would bend
(3.) drifter's days are past me now I've got so much more to think about

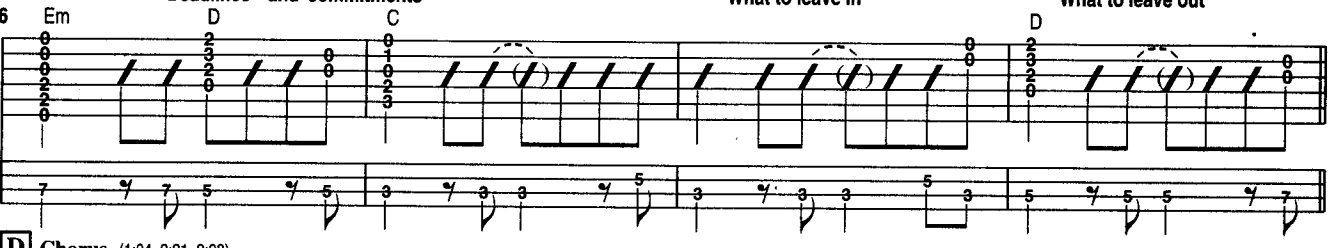
Em D G Em C G

22 *Gtr. 3 plays Fill 1 third time*



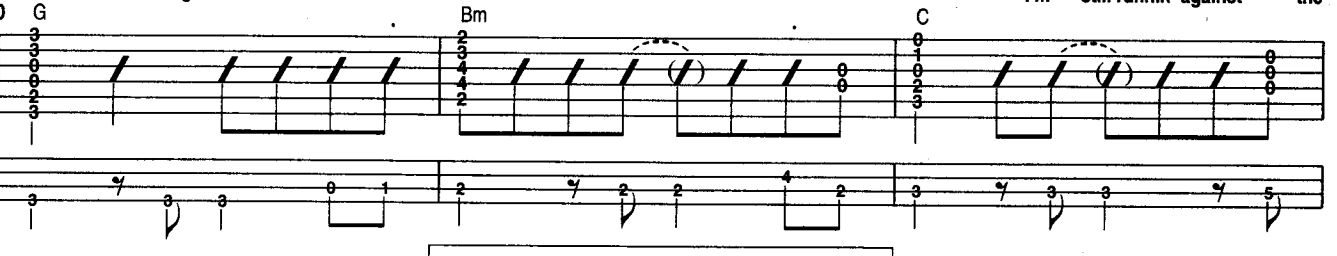
member how she held me oh so tight Wish I didn't know now what I didn't know then
I began to find myself searchin' Searchin' for shelter again and again
Deadlines and commitments What to leave in What to leave out

26 Em D C D



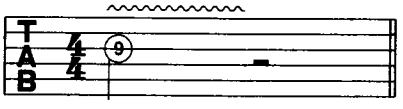
D Chorus (1:04, 2:21, 3:38)

Against the wind We were runnin' against the wind
Against the wind Little somethin' against the wind
Against the wind I'm still runnin' against the

30 G Bm C

Fill 1 (3:20)

(Em) (D)

Gtr. 3 (clean elec.)



(go back to meas. 1 first time)
(3rd time) ***To Coda*** ⊕
(skip ahead to meas. 33)

wind
We were young and strong We were runnin' against the
I found myself seekin' shelter against the
I'm older now but still runnin' against the

33 G C Bm Am C

wind
G

36 Gtrs. 1 and 2

Bass plays Bass Fig. 1 (see meas. 1)

E Piano Solo (2:43)

Gtrs. 1 and 2 play Rhy. Fig. 1 simile (see meas. 5)

Bm 1. C G

40 Gtr. 3 (elec. w/clean tone) *let ring* - ┐

f *Bass plays Bass Fig. 2 simile (see meas. 5)*

(go back to E *)* 2.

D.S. 𝄋 ***al Coda*** ⊕
(go back to C *)*
Well those

46 D C C G C D full full

⊕ ***Coda*** (3:51)
wind
Well I'm older now and still runnin' against the
G C Bm D

53 Gtrs. 1 and 2

Bass

F Outro (4:02)

wind Against the wind Against the
wind I'm still runnin' Against the wind I'm still runnin' against the wind (Against the
wind) I'm still runnin' (Against the wind) I'm still runnin' against the wind (Against the
wind) Still runnin' *(Against the wind) Runnin' against the wind Runnin' against the wind
See the young man run Watch the young man run
Watch the young man runnin' I'll be runnin' against the wind
Let the cowboys ride**

58 C G *(play 10 times and fade)*

**background vocals continue through fade-out*

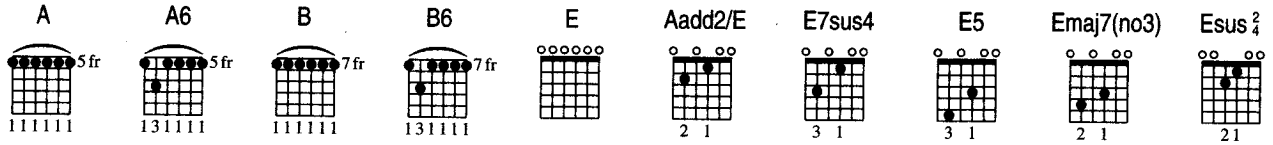
***lead vocal through fade-out*

BIG YELLOW TAXI

By JONI MITCHELL

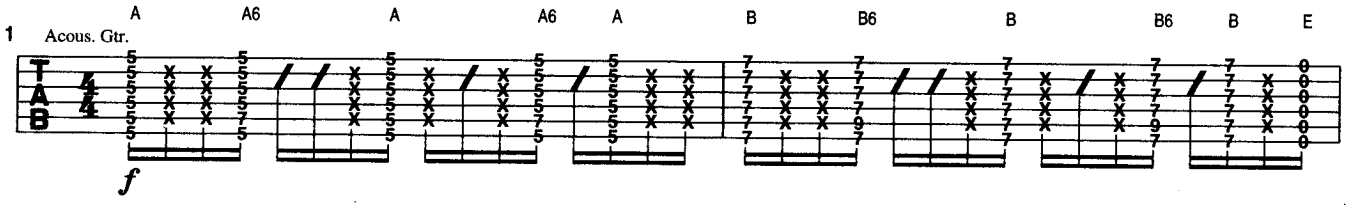
Transcribed by Jeff Perrin

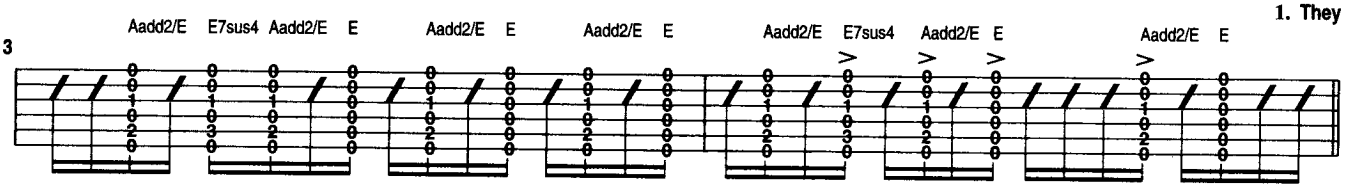
Acoustic guitar in open E tuning (low to high: E B E G♯ B E).



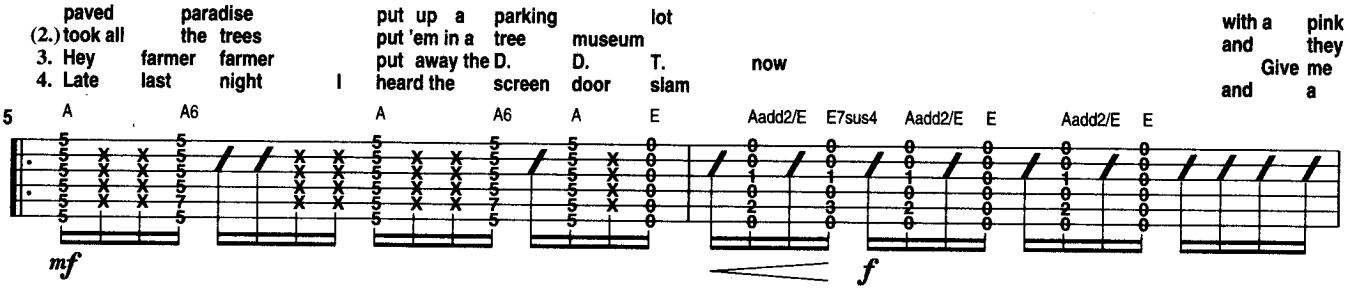
A **Intro** (0:00)

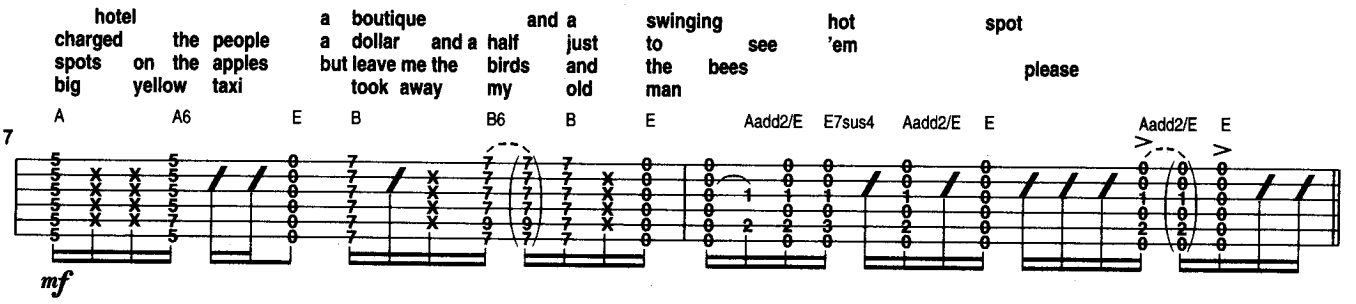
Moderate Folk Rock ♩ = 86





B **Verses** (0:12, 0:37, 1:02, 1:27)


paved paradise put up a parking lot
(2.) took all the trees put 'em in a tree museum
3. Hey farmer farmer put away the D. D. T. now
4. Late last night I heard the screen door slam
with a pink
and they
Give me
and a
5
A A6 A A6 A E Aadd2/E E7sus4 Aadd2/E E Aadd2/E E
mf
f


hotel a boutique and a swinging hot spot
charged the people a dollar and a half just to see 'em
spots on the apples but leave me the birds and the bees please
big yellow taxi took away my old man
7
A A6 E B B6 B E Aadd2/E E7sus4 Aadd2/E E Aadd2/E E
mf

As heard on Joni Mitchell's Reprise recording LADIES OF THE CANYON

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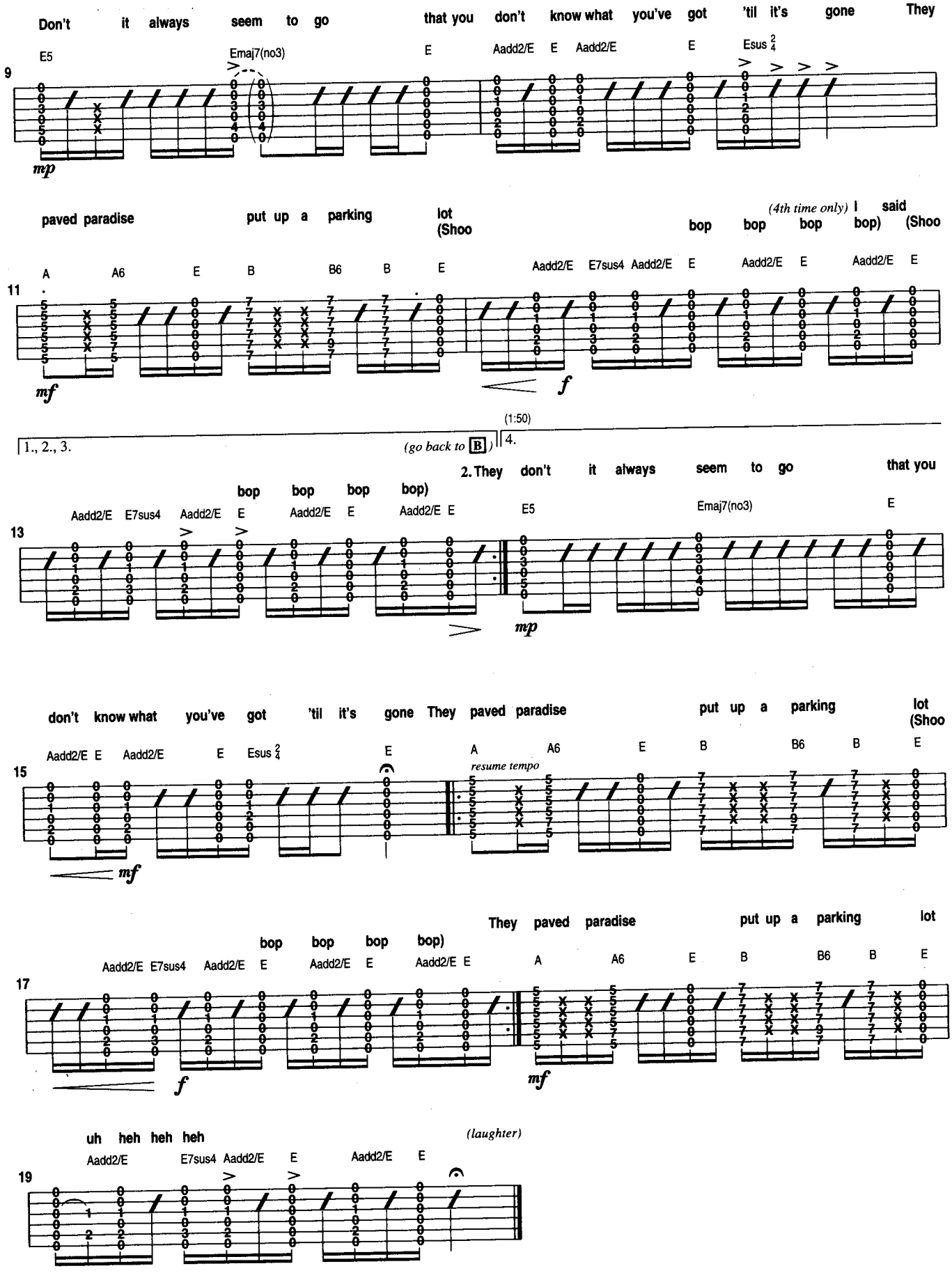

Don't it always seem to go that you don't know what you've got 'til it's gone They
E5 Emaj7(no3) E Aadd2/E E Aadd2/E E Esus 2/4
9
mp
paved paradise put up a parking lot (Shoo (4th time only) I said
bop bop bop bop) (Shoo
A A6 E B B6 B E Aadd2/E E7sus4 Aadd2/E E Aadd2/E E Aadd2/E E
11
mf f
(1:50)
1., 2., 3. (go back to B) 4.
2. They don't it always seem to go that you
bop bop bop bop)
Aadd2/E E7sus4 Aadd2/E E Aadd2/E E Aadd2/E E E5 Emaj7(no3) E
13
mp
don't know what you've got 'til it's gone They paved paradise put up a parking lot (Shoo
Aadd2/E E Aadd2/E E Esus 2/4 E A A6 E B B6 B E
resume tempo
15
mf
They paved paradise put up a parking lot
bop bop bop bop)
Aadd2/E E7sus4 Aadd2/E E Aadd2/E E Aadd2/E E A A6 E B B6 B E
17
f mf
uh heh heh heh (laughter)
Aadd2/E E7sus4 Aadd2/E E Aadd2/E E
19

SYMPATHY

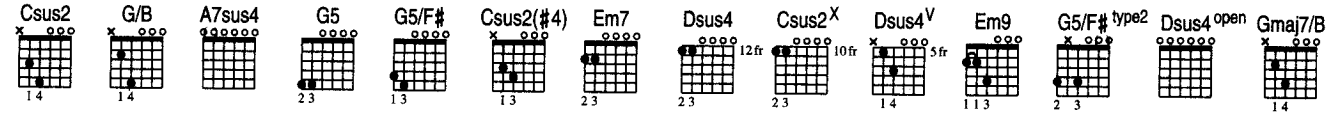
By JOHN RZEZNIK

Transcribed by Jeff Perrin

Acoustic guitar tuned, low to high, to D♭ A♭ D♭ G♭ D♭ G♭ with a capo at the second fret.

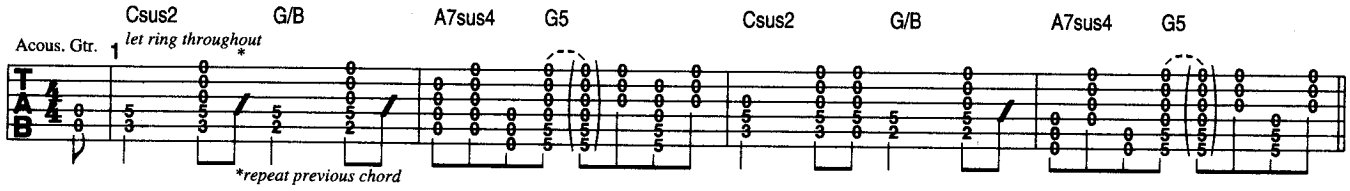
All chord shapes and tablature positions are relative to the capo.

All notes and chords sound one half step higher than written (key of A♭).

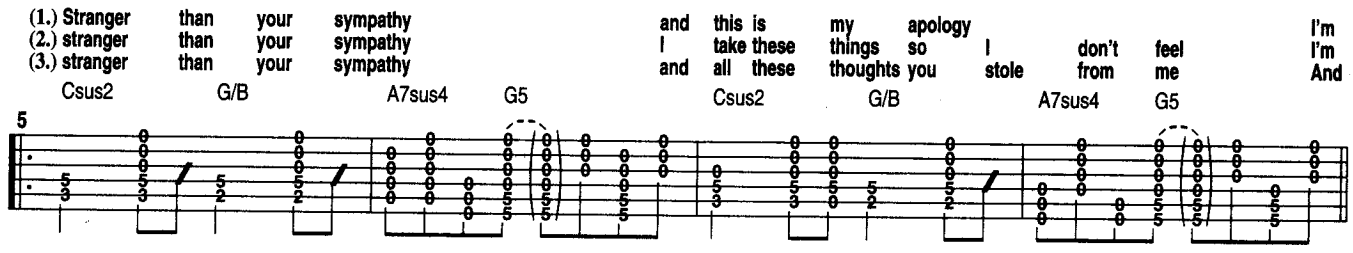


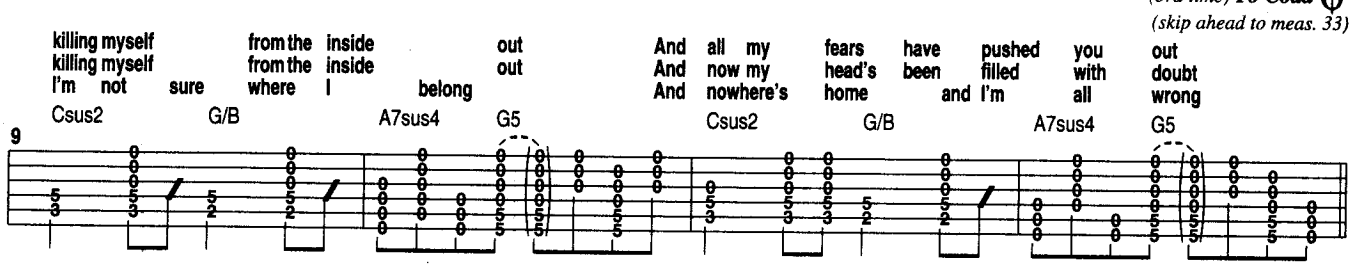
A Intro (0:00)

Moderate Rock ♩ = 128

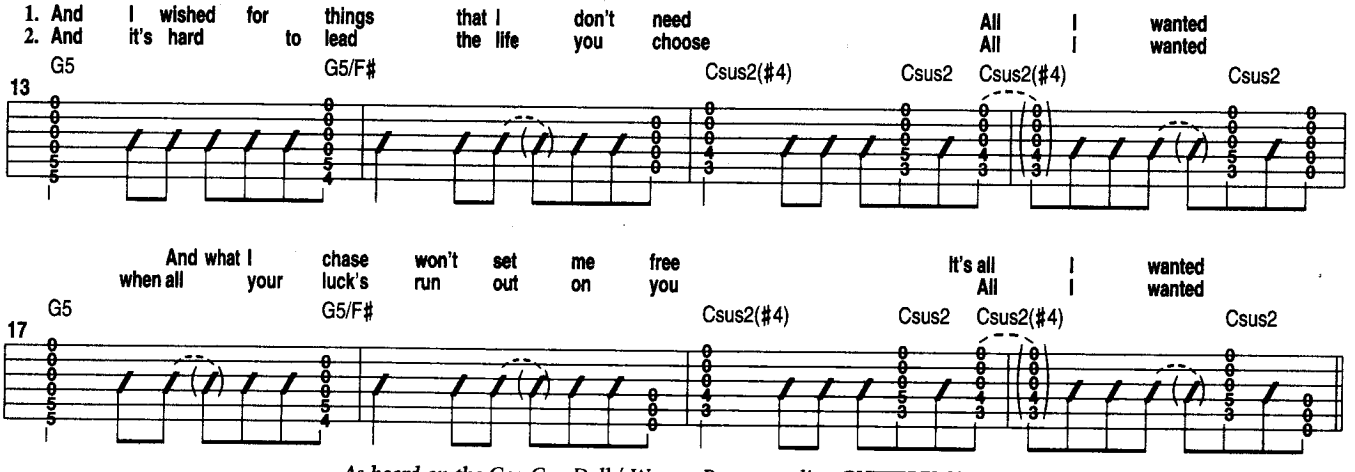


𝄋 B Chorus (0:08, 1:00, 1:52)


(1.) Stranger than your sympathy and this is my apology I'm
(2.) stranger than your sympathy I take these things so I don't feel I'm
(3.) stranger than your sympathy and all these thoughts you stole from me And
Csus2
G/B
A7sus4
G5
Csus2
G/B
A7sus4
G5
5


(3rd time) To Coda
(skip ahead to meas. 33)
killing myself from the inside out And all my fears have pushed you out
killing myself from the inside out And now my head's been filled with doubt
I'm not sure where I belong And nowhere's home and I'm all wrong
Csus2
G/B
A7sus4
G5
Csus2
G/B
A7sus4
G5
9

C Verse (0:22, 1:14)



As heard on the Goo Goo Dolls' Warner Bros. recording GUTTERFLOWER

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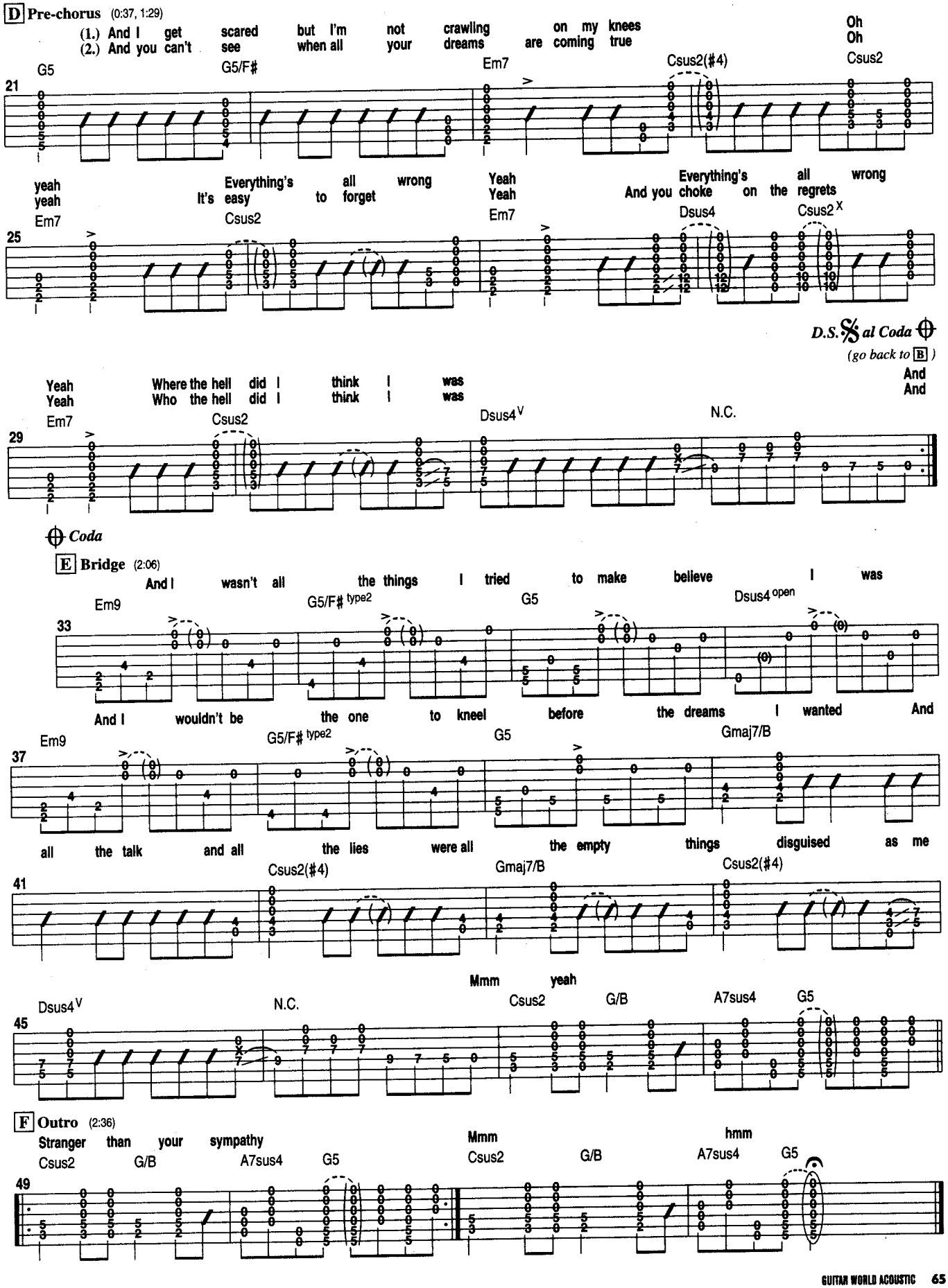

D Pre-chorus (0:37, 1:29)
(1.) And I get scared but I'm not crawling on my knees Oh
(2.) And you can't see when all your dreams are coming true Oh
G5 G5/F# Em7 Csus2(#4) Csus2
21
yeah It's easy to forget Everything's all wrong Yeah And you choke on the regrets Everything's all wrong
yeah Yeah
Em7 Csus2 Em7 Dsus4 Csus2 X
25
D.S. 𝄋 al Coda
(go back to B)
Yeah Where the hell did I think I was And
Yeah Who the hell did I think I was And
Em7 Csus2 Dsus4 V N.C.
29
Coda
E Bridge (2:06)
And I wasn't all the things I tried to make believe I was
Em9 G5/F# type2 G5 Dsus4 open
33
And I wouldn't be the one to kneel before the dreams I wanted And
Em9 G5/F# type2 G5 Gmaj7/B
37
all the talk and all the lies were all the empty things disguised as me
Csus2(#4) Gmaj7/B Csus2(#4)
41
Mmm yeah
Dsus4 V N.C. Csus2 G/B A7sus4 G5
45
F Outro (2:36)
Stranger than your sympathy Mmm hmm
Csus2 G/B A7sus4 G5 Csus2 G/B A7sus4 G5
49

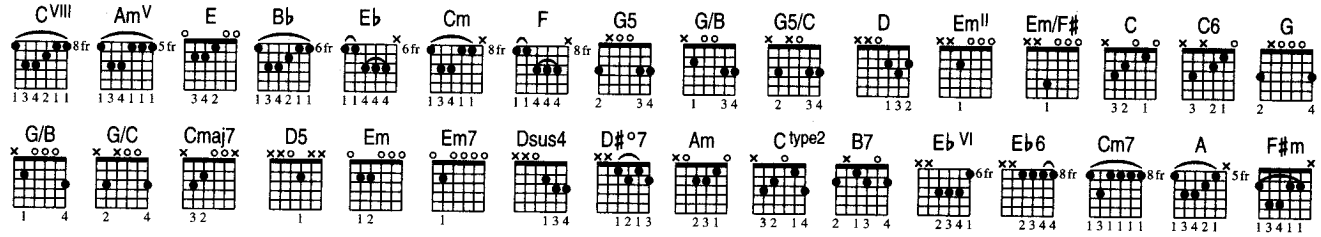
'39

By BRIAN MAY

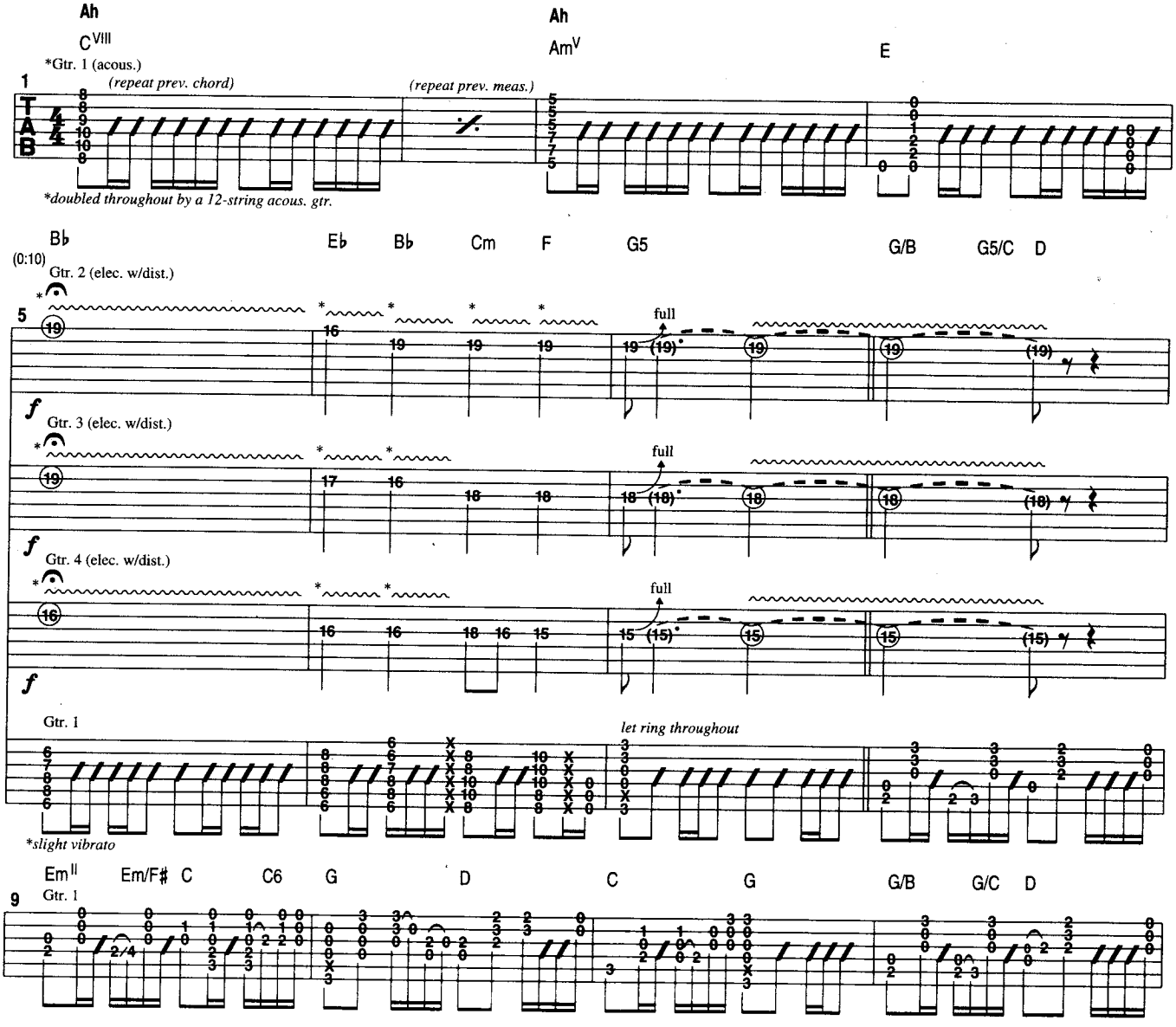
Transcribed by Matt Scharfglass

Chords for Guitar 1 (acoustic w/capo at first fret)

All chord shapes and tablature positions are relative to the capo.
All notes and chords for Guitar 1 sound one half step higher than written (key of A♭).



A Intro (0:00)

Moderate Folk Rock ♩ = 101

As heard on Queen's EMI recording A NIGHT AT THE OPERA

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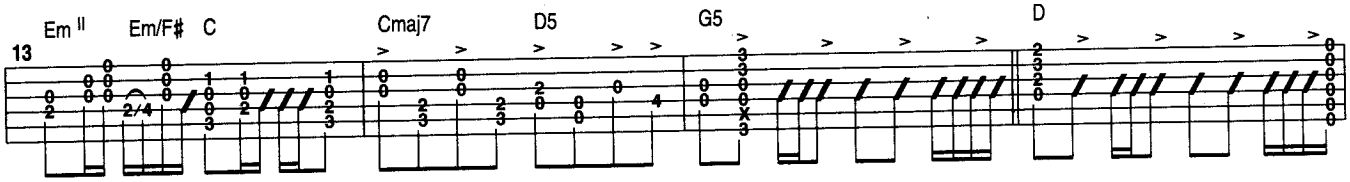
𝄋

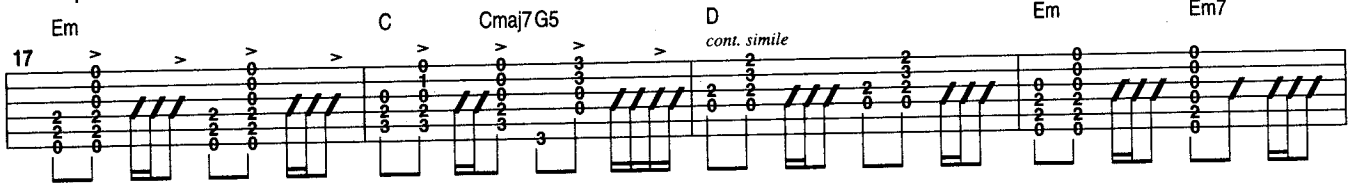
B Verses (0:35, 2:03)

1. In the year of '39 assembled here
of '39 came a



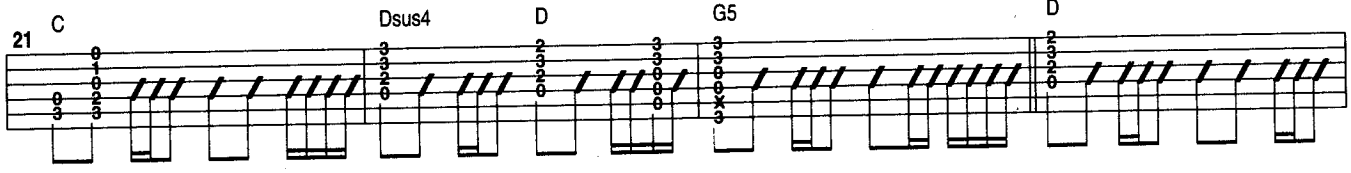
the Volunteers in the days when lands were few
ship in from the blue the Volunteers came home that day

Here the ship sailed out into the blue
And they bring good news of a world

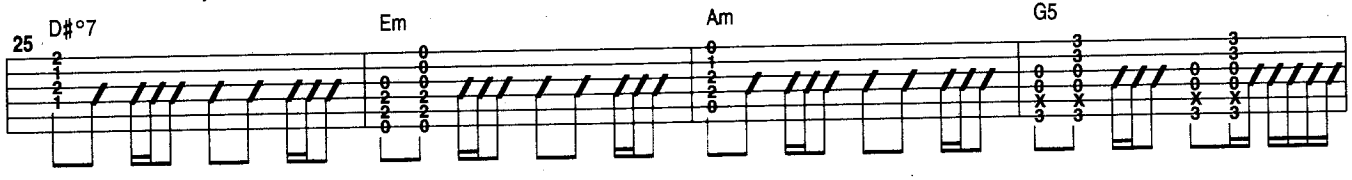


C Pre-choruses (0:54, 2:21)

and sunny morn' Sweetest sight ever seen
so newly born though their hearts so heavily weigh

And the night followed day and the
For the earth is old and gray Little darlin'

storytellers say that the score brave souls inside
we'll away but my love this cannot be

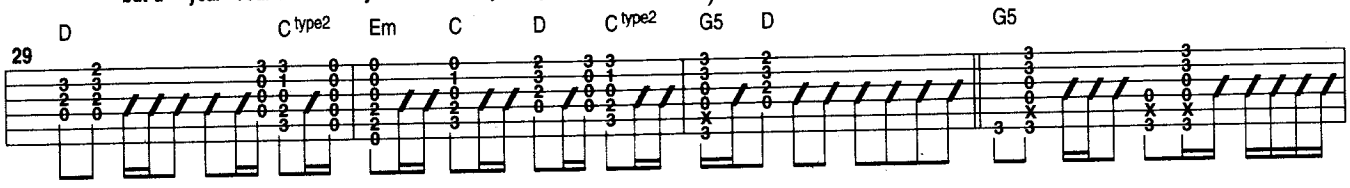
mmm for many a lonely day sailed across
Oh so many years have gone though I'm older



D Chorus (1:13, 2:40)

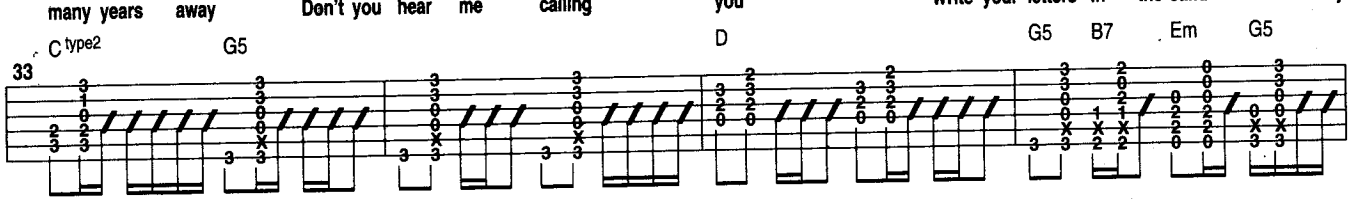
the milky seas Ne'er looked back never feared never cried
but a year Your mother's eyes from your eyes cry to me

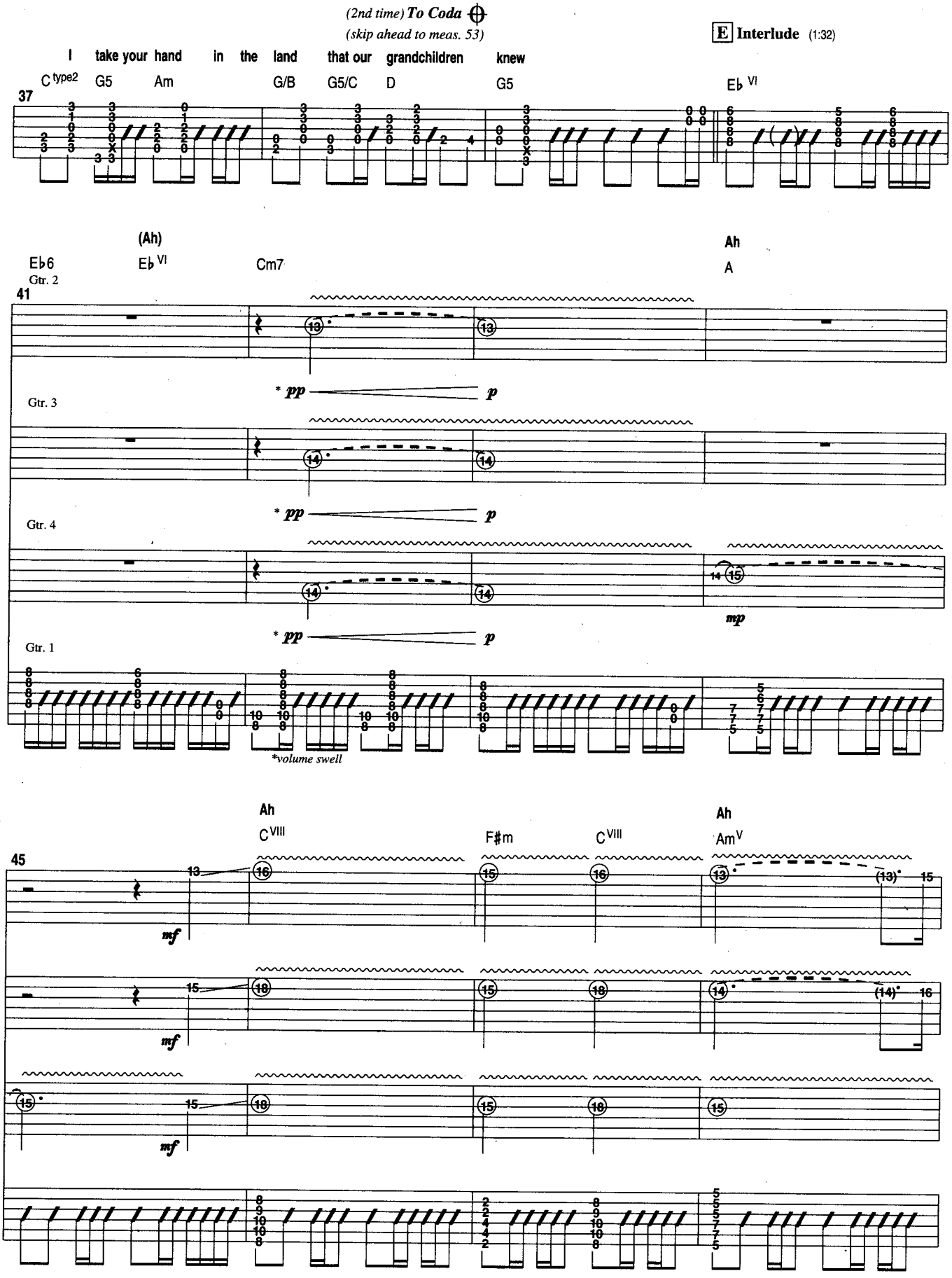
Don't you hear my call though you're



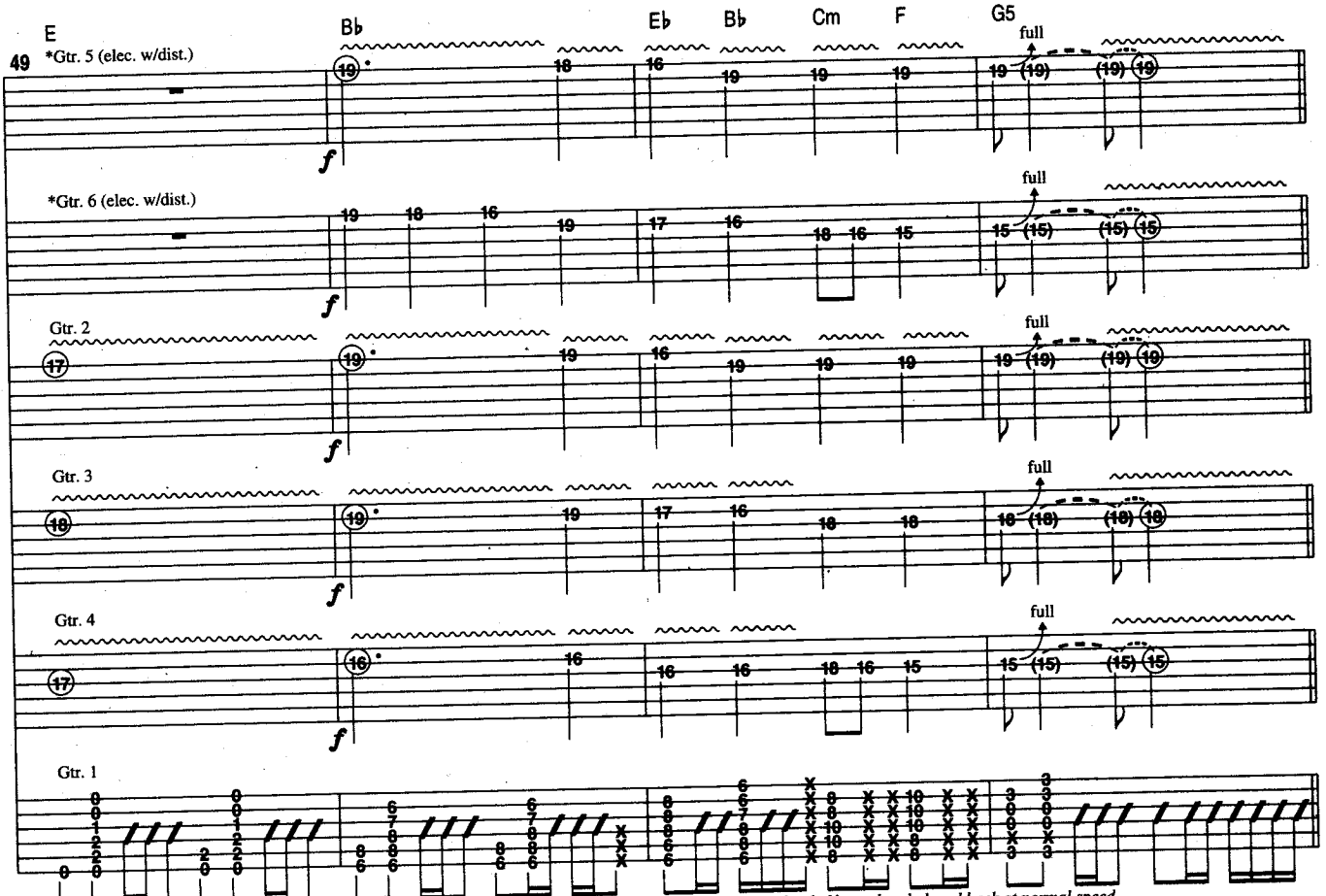
many years away Don't you hear me calling you

Write your letters in the sand for the day

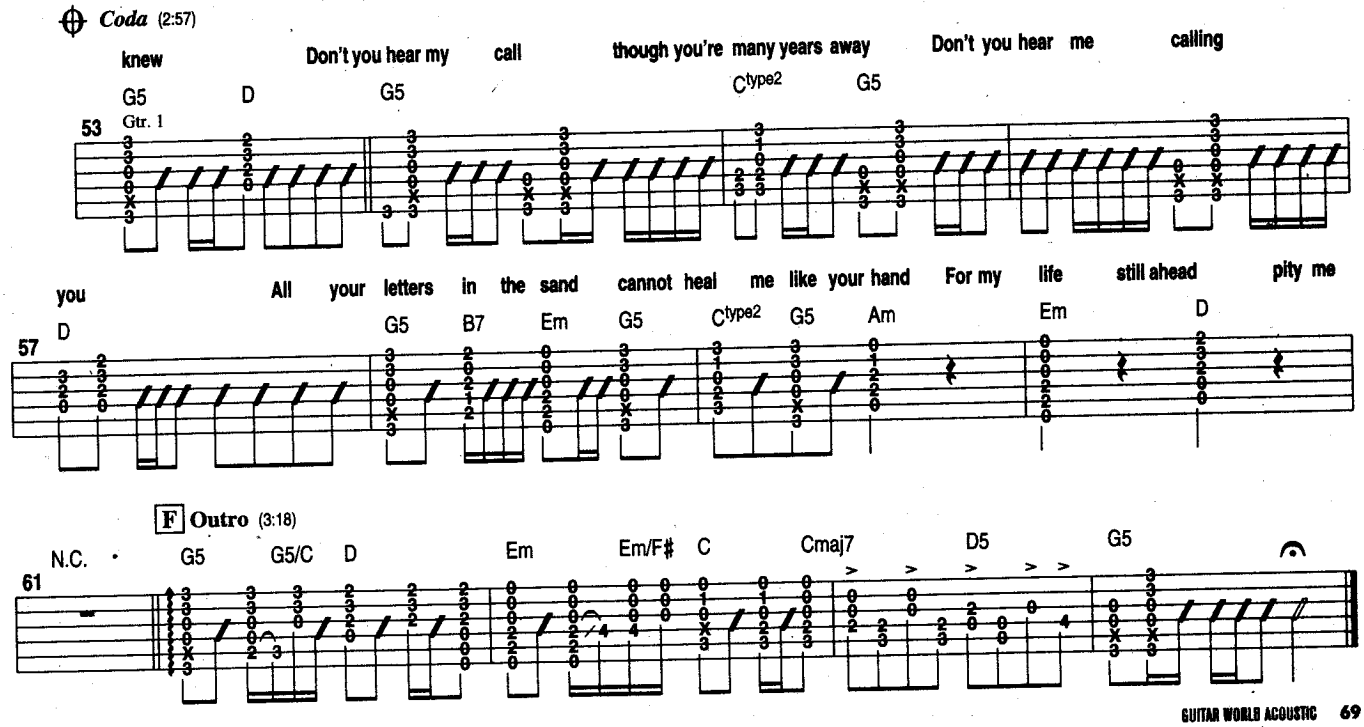



(2nd time) To Coda
(skip ahead to meas. 53)
E Interlude (1:32)
I take your hand in the land that our grandchildren knew
C type2 G5 Am G/B G5/C D G5 Eb VI
37
(Ah)
Eb6 Eb VI Cm7
Ah
A
Gtr. 2
41
Gtr. 3
Gtr. 4
Gtr. 1
* pp p
mp
*volume swell
Ah
C VIII
F#m
C VIII
Ah
Am V
45
mf

D.S. 𝄋 al Coda ⊕
(go back to B)

2. In the year

*All pitches for Gtrs. 5 and 6 sound one octave higher, owing to the fact that these tracks were recorded at half speed and played back at normal speed.
This effect can be simulated with pinch harmonics or with a harmonizer set one octave above the fundamental.

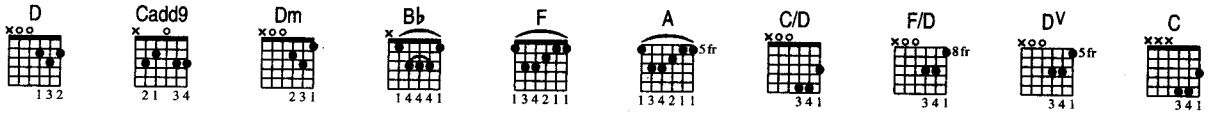
⊕ *Coda* (2:57)



CLOSER TO HOME

By MARK FARNER

Transcribed by Andy Aledort

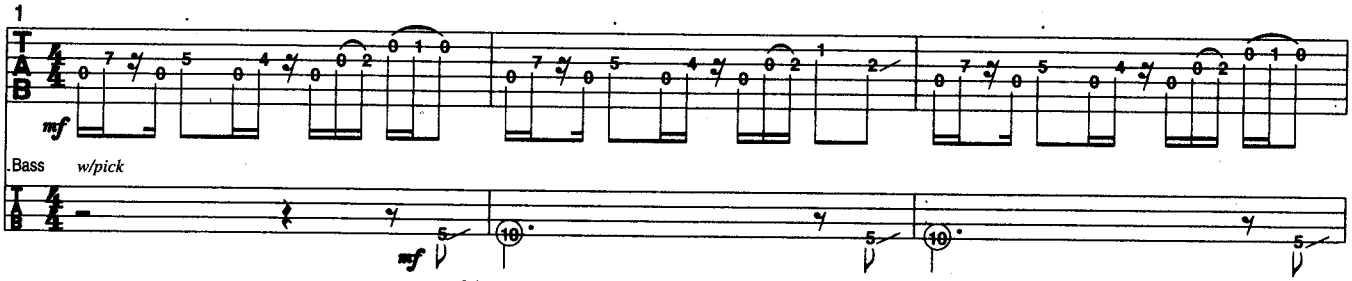


A Intro (0:16)

Moderate Rock ♩ = 92

N.C.(D)

Gtr. 1 (elec. w/light dist.)

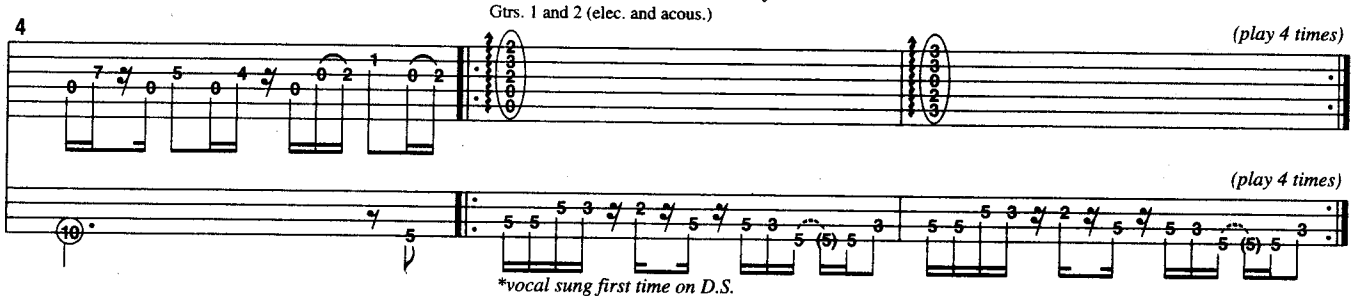


𝄋 *Yeah

D Cadd9

Gtr. 3 (elec. w/light dist. and wah) doubles Gtrs. 1 and 2 third and fourth times

Gtrs. 1 and 2 (elec. and acous.)



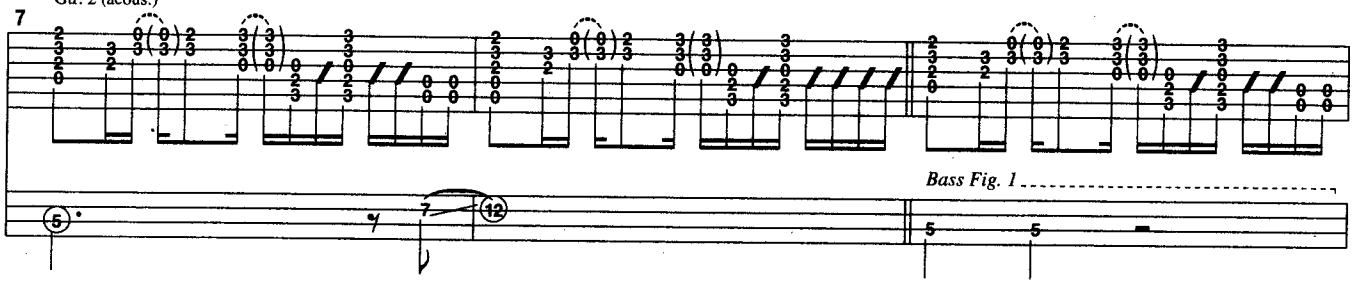
*vocal sung first time on D.S.

B 1st and 4th verses (0:55, 3:39)

1. Everybody listen
4. I can feel the hand of a

D Cadd9 D Cadd9 D Cadd9

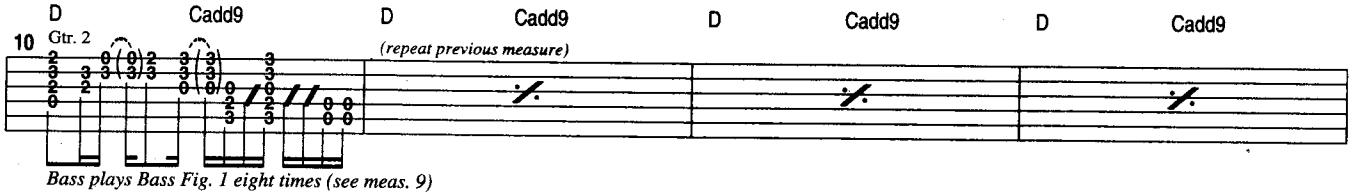
Gtr. 2 (acous.)



to me and return me my ship I'm your captain I'm your
stranger and it's tightening around my throat Heaven help me Heaven

D Cadd9 D Cadd9 D Cadd9 D Cadd9

Gtr. 2



Bass plays Bass Fig. 1 eight times (see meas. 9)

As heard on Grand Funk Railroad's Capitol recording CLOSER TO HOME

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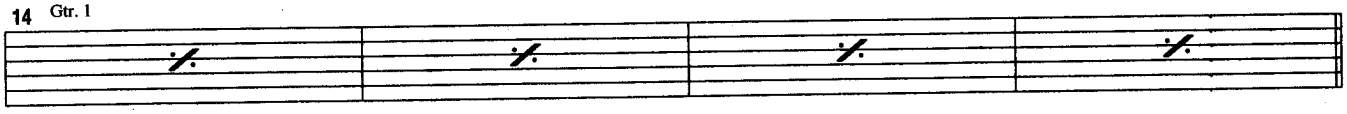
(2nd time) ***To Coda*** ⊕
(skip ahead to meas. 49)

captain help me — though I'm feeling take this stranger — mighty from my — sick boat — I'm your — I've been

D Cadd9 D Cadd9 D Cadd9 D Cadd9

14 Gtr. 1



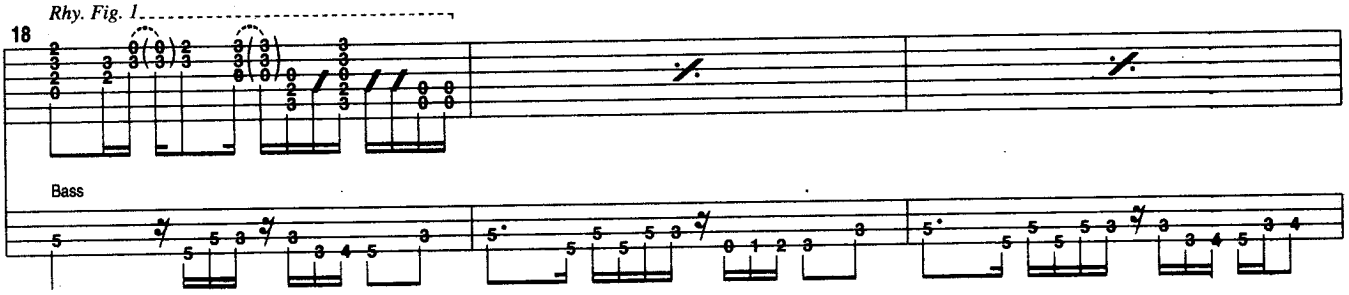
C 2nd Verse (1:18)

lost now — days uncounted — and it's — months since — I've seen

D Cadd9 D Cadd9 D Cadd9

Gtrs. 1 and 2
Rhy. Fig. 1

18



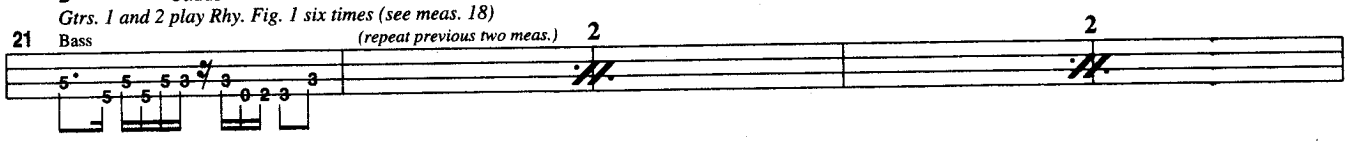
Bass

home — Can you hear me — Can you hear me — or am I — all alone

D Cadd9 D Cadd9 D Cadd9 D Cadd9 D Cadd9

Gtrs. 1 and 2 play Rhy. Fig. 1 six times (see meas. 18)

21 Bass *(repeat previous two meas.)*

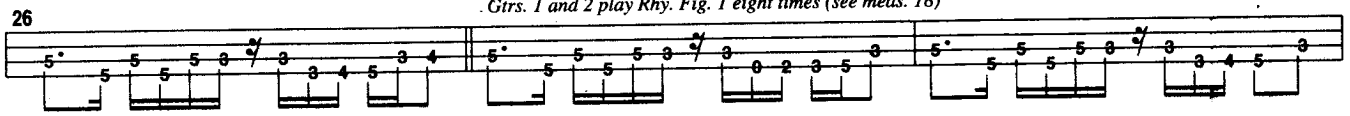


D 3rd Verse (1:40)

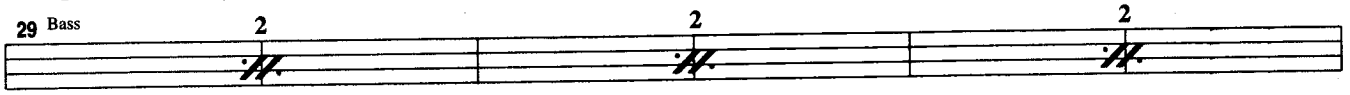
If you return me — to my home port — I will

D Cadd9 D Cadd9 D Cadd9

Gtrs. 1 and 2 play Rhy. Fig. 1 eight times (see meas. 18)

26

kiss you — Mother Earth — Take me back now — Take me back now — to the port — of my birth

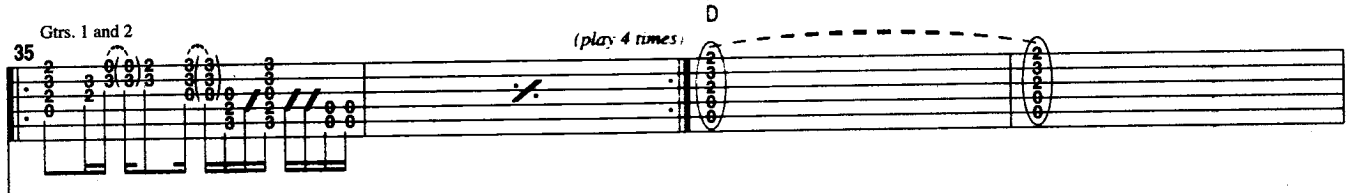
D Cadd9 D Cadd9 D Cadd9 D Cadd9 D Cadd9 D Cadd9

29 Bass

Gtrs. 1 and 2

35

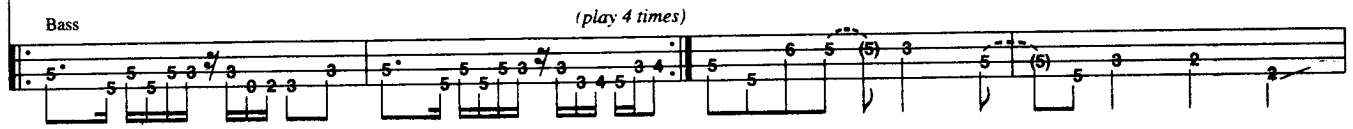
(play 4 times)

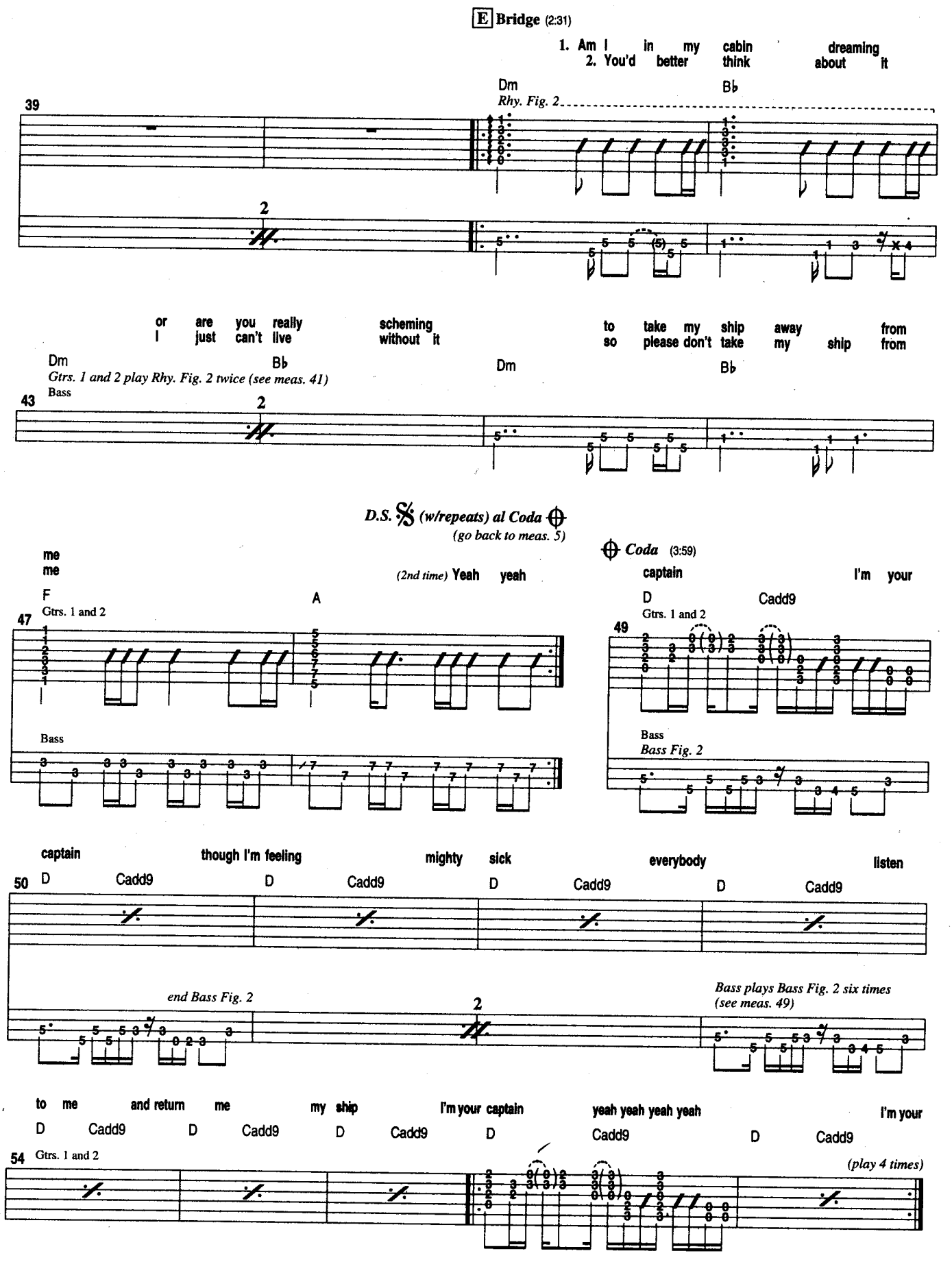
2:21
D



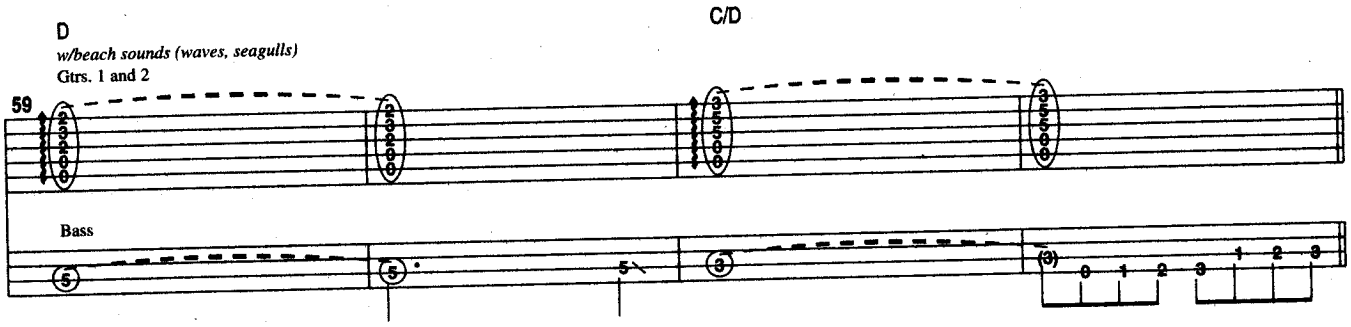
Bass

(play 4 times)

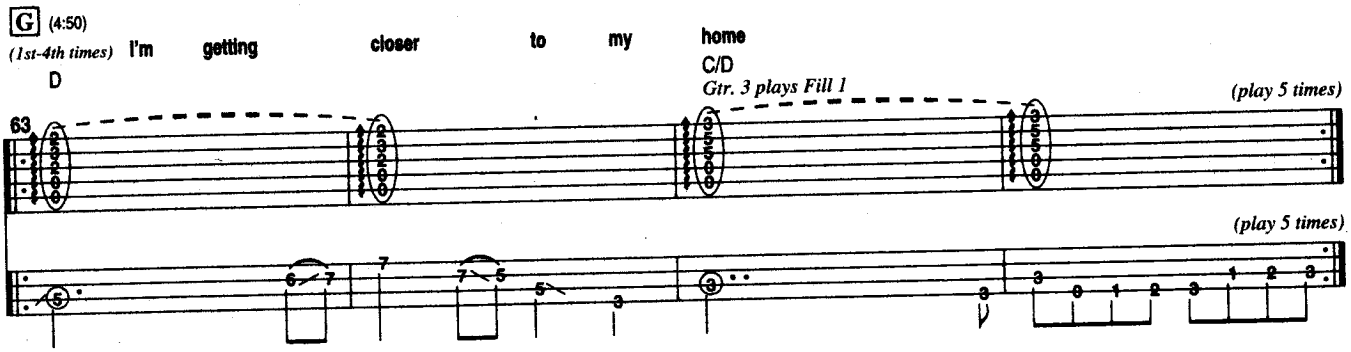


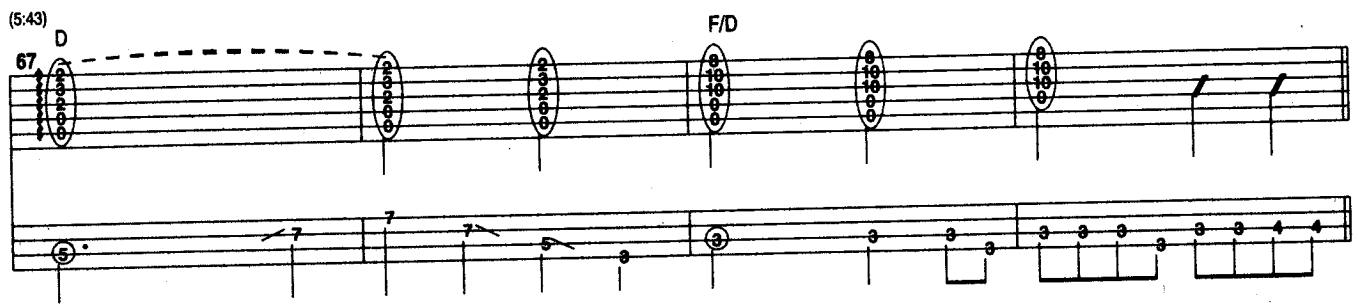

E Bridge (2:31)
1. Am I in my cabin dreaming
2. You'd better think about it
Dm
B♭
Rhy. Fig. 2
39
2
or are you really scheming to take my ship away from
I just can't live without it so please don't take my ship from
Dm
B♭
Dm
B♭
Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see meas. 41)
Bass
43
2
D.S. 𝄋 (w/repeats) al Coda ⊕
(go back to meas. 5)
me
me
(2nd time) Yeah yeah
F
A
47
Gtrs. 1 and 2
Bass
⊕ Coda (3:59)
captain I'm your
D
Cadd9
Gtrs. 1 and 2
49
Bass
Bass Fig. 2
captain though I'm feeling mighty sick everybody listen
50
D
Cadd9
D
Cadd9
D
Cadd9
D
Cadd9
end Bass Fig. 2
2
Bass plays Bass Fig. 2 six times
(see meas. 49)
to me and return me my ship I'm your captain yeah yeah yeah yeah I'm your
D
Cadd9
D
Cadd9
D
Cadd9
D
Cadd9
D
Cadd9
54
Gtrs. 1 and 2
(play 4 times)

F **1st Interlude** (4:39)

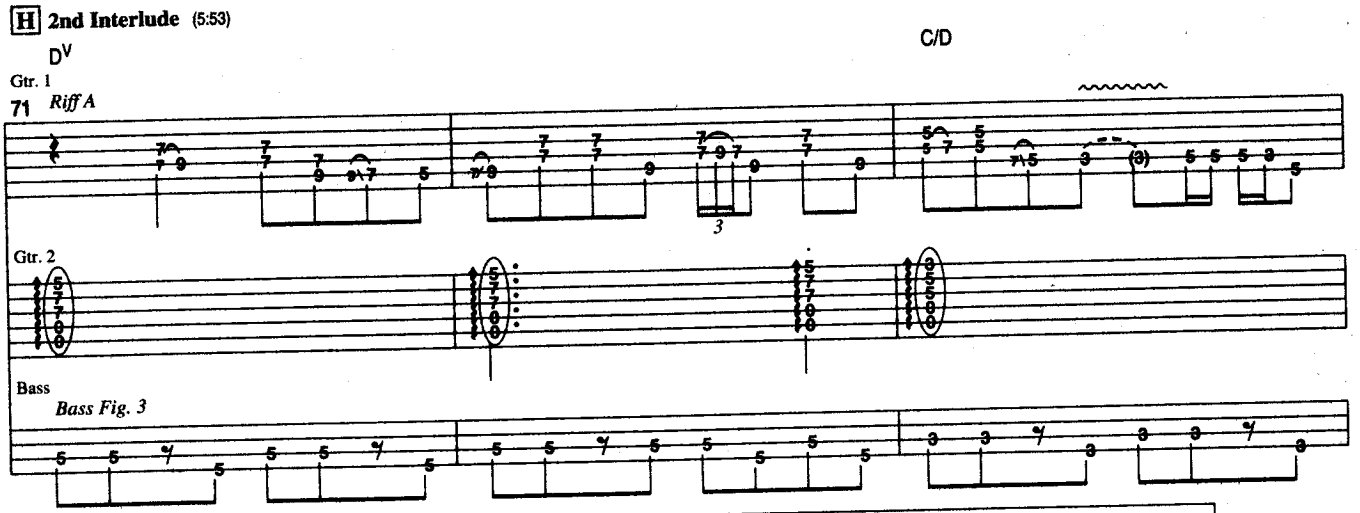


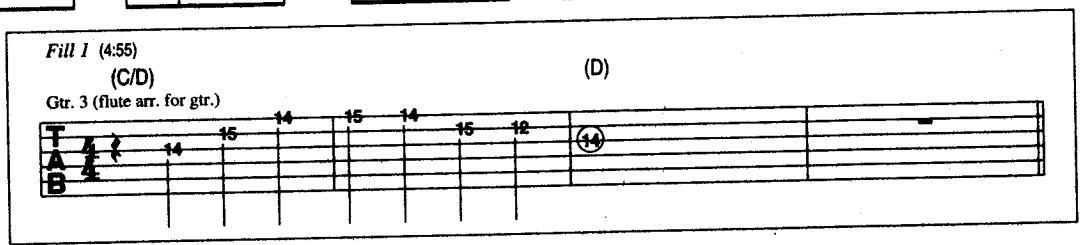
G (4:50)

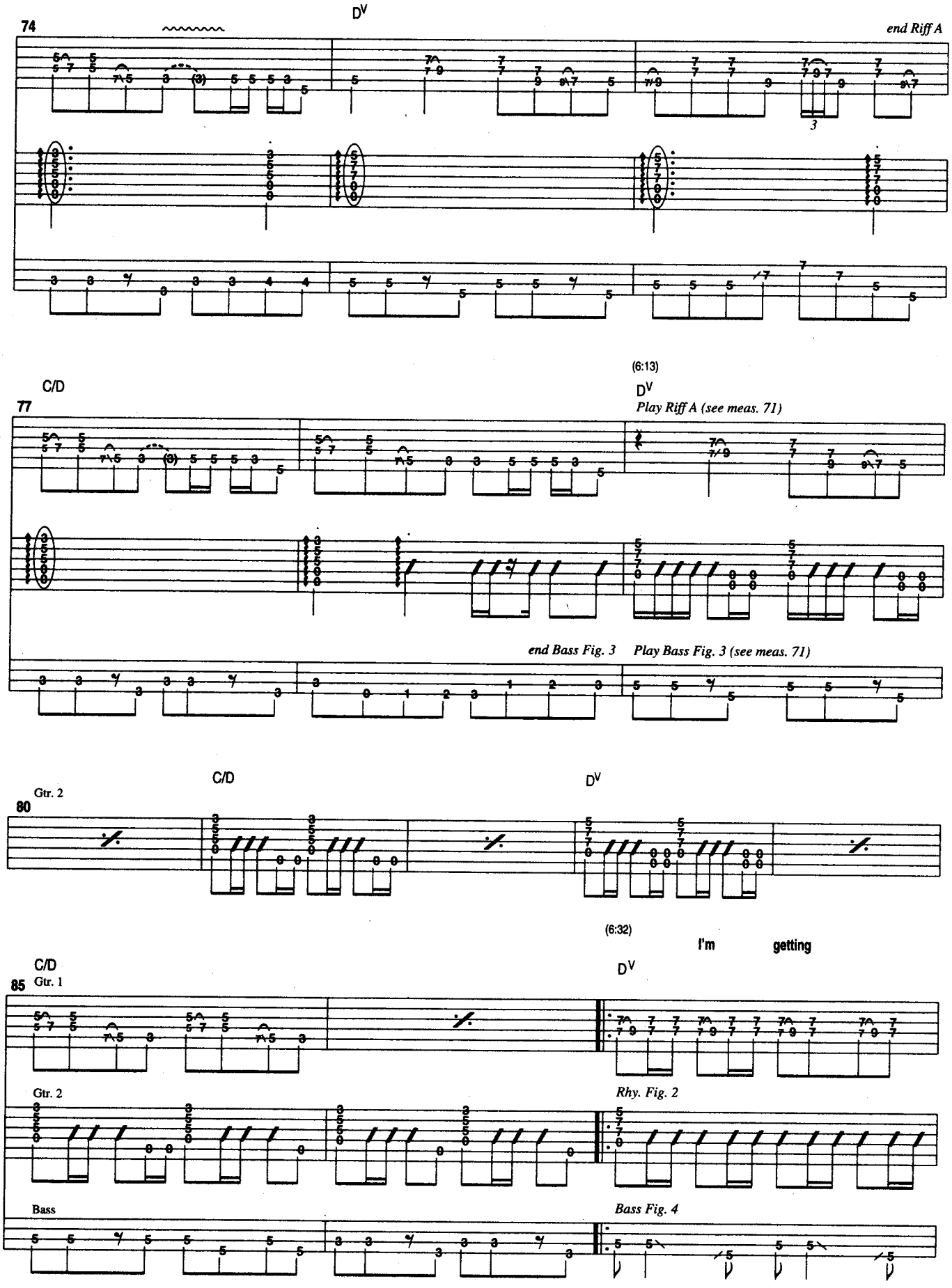


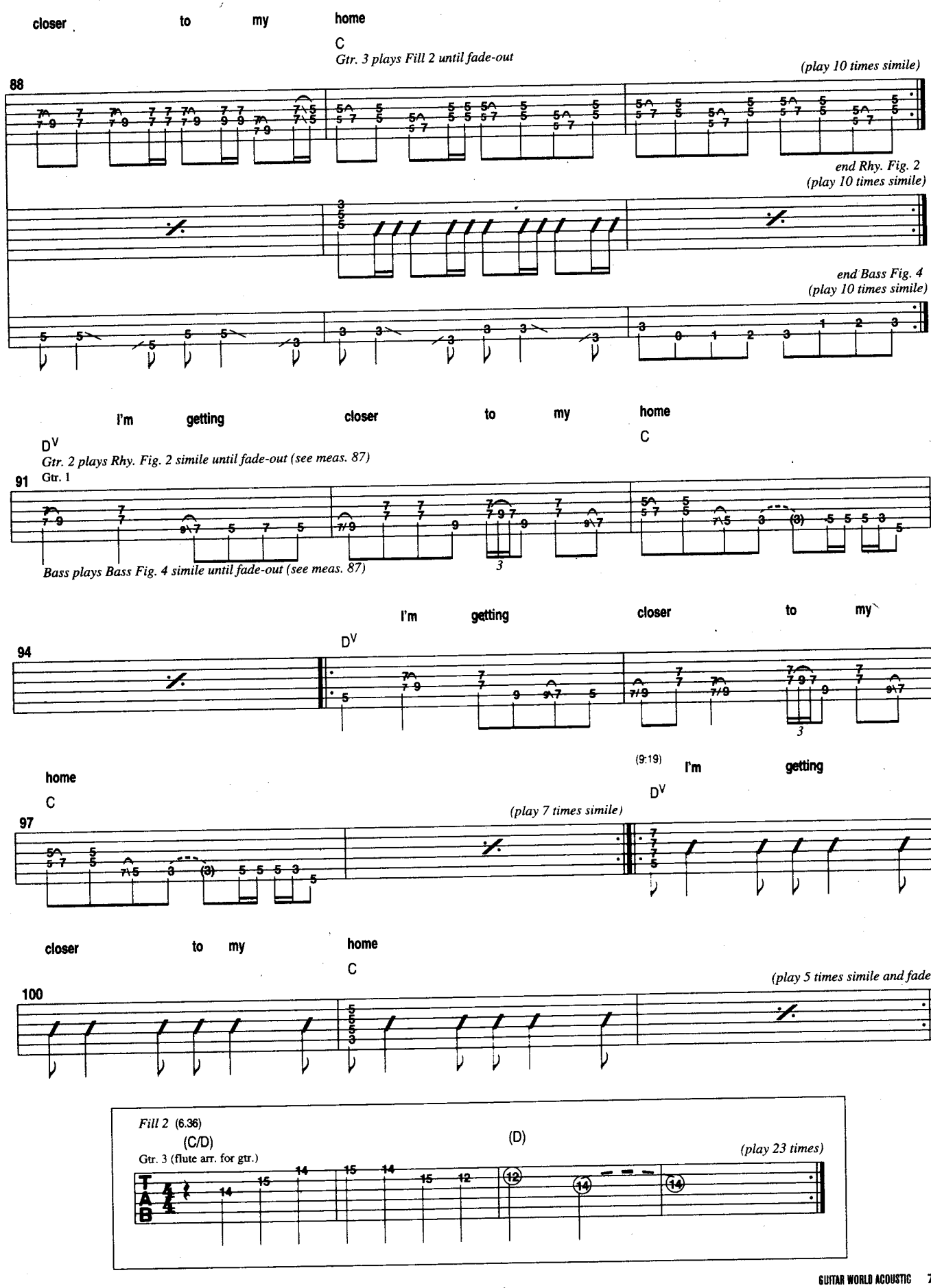


H **2nd Interlude** (5:53)





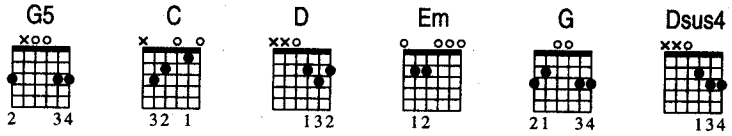

74
D^V
end Riff A
C/D
77
(6:13)
D^V
Play Riff A (see meas. 71)
end Bass Fig. 3
Play Bass Fig. 3 (see meas. 71)
Gtr. 2
80
C/D
D^V
(6:32)
I'm
getting
C/D
D^V
85
Gtr. 1
Gtr. 2
Rhy. Fig. 2
Bass
Bass Fig. 4


closer to my home
C
Gtr. 3 plays Fill 2 until fade-out
(play 10 times simile)
88
end Rhy. Fig. 2
(play 10 times simile)
end Bass Fig. 4
(play 10 times simile)
I'm getting closer to my home
C
D V
Gtr. 2 plays Rhy. Fig. 2 simile until fade-out (see meas. 87)
91
Gtr. 1
Bass plays Bass Fig. 4 simile until fade-out (see meas. 87)
I'm getting closer to my
D V
94
home
C
(9:19)
I'm getting
D V
(play 7 times simile)
97
closer to my home
C
(play 5 times simile and fade)
100
Fill 2 (6.36)
(C/D)
(D)
Gtr. 3 (flute arr. for gtr.)
(play 23 times)

PICTURE

By R. J. RITCHIE and SHERYL CROW

Transcribed by Jeff Perrin



A **Intro** (0:00)

Moderate Country Rock ♩ = 98

B **1st Verse** (0:10)

Livin' my life in a slow hell Different

G5

Gtr. 1 (acous.)

let ring throughout

(repeat previous meas.)

Rhy. Fig. 1

mf

Gtr. 2 (12-string acous.)

mf

Bass

(repeat prev. two meas.)

mf

girl every night at the hotel I ain't seen the sun shine in three damn days

C D C G5

As heard on Kid Rock's Atlantic recording COCKY

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Been fuelin' up on cocaine and whiskey

Wish I had a good girl to miss

C

Gtr. 3 (elec. w/clean tone)

12

1/2

mf

Gtr. 1

Gtr. 2

* repeat previous chord

Bass

me

Lord I wonder if I'll ever change my ways

I put your

D

C

G5

let ring - - - - - - - -

full

full

16

end Rhy. Fig. 1

𝄋

C **Chorus** (0:49, 2:07, 4:05)

picture away
picture away
picture today

Em

Sat down and cried today
I wonder where you've been
I swear I'll change my ways

D G

I can't
I can't
I just

Gtr. 3

Gtr. 3 substitutes Fill 5 third time

Gtr. 3 substitutes Fill 3 second time

21 *let ring*

full full

Gtr. 4 (elec. w/clean tone)
Rhy. Fig. 2

mf

* Gtrs. 1 and 2

* *composite arrangement*

Bass
play simile on repeats

look at you while I'm lyin'
look at you while I'm lyin'
called to say I want you

next to her
next to him (Ooh)
to come back home (Ooh)

I put your
I put your
I found your

D C G

25

play 1st time only

full

end Rhy. Fig. 2

Fill 3 (2:15)

Gtr. 3 (G)

full

Fill 5 (4:07)

Gtr. 3 (Em) (D) (G)

1/2

picture away
picture away
picture today

Sat down and cried today
I wonder where you've been
I swear I'll change my ways

I can't
I can't
I just

Em D G

Gtr. 3 substitutes Fill 4 second time and Fill 6 third time
Gtr. 4 plays Rhy. Fig. 2 (see meas. 21)

29 Gtr. 3

full

Gtrs: 1 and 2

Bass

(2nd time) ***To Coda I*** 1
(skip ahead to meas. 53)
(3rd time) ***To Coda II*** 2
(skip ahead to meas. 87)

look at you while I'm lying next to her (Ooh) I
look at you while I'm lying next to
called to say I want you to come back

D C G

33 *Gtr. 3 substitutes Fill 7 third time*

6
* *Move left hand down string above fretboard while picking.*

Fill 4 (2:27) (Em) (D) (G)
Gtr. 3
full

Fill 6 (4:25) (Em) (D) (G)
Gtr. 3
full
mp

Fill 7 (4:37)
Gtr. 3
1/2
mp

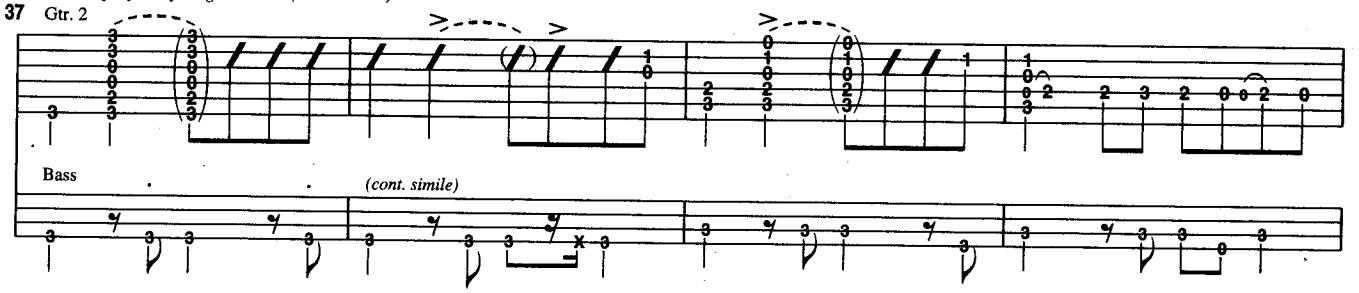
D **2nd Verse** (1:28)

called you last night in the hotel — Everyone knows but they won't tell — but their

G — C

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 5)

37 Gtr. 2

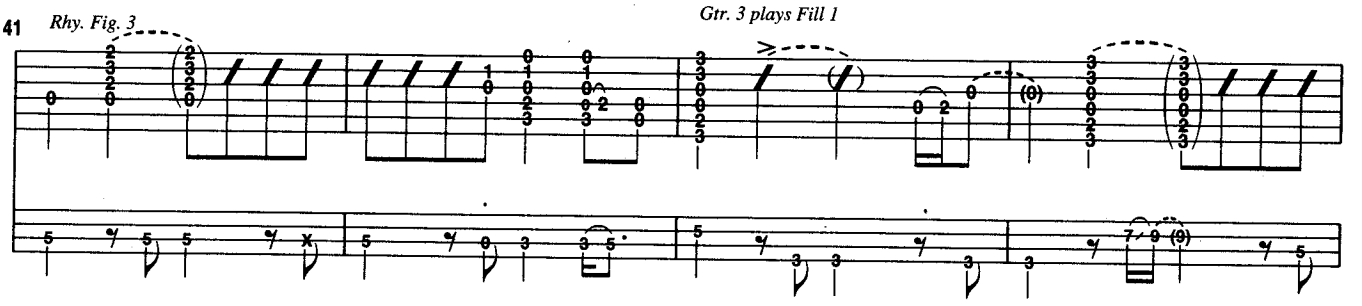


half - hearted smiles tell me somethin' just ain't right — I've been

D — C — G

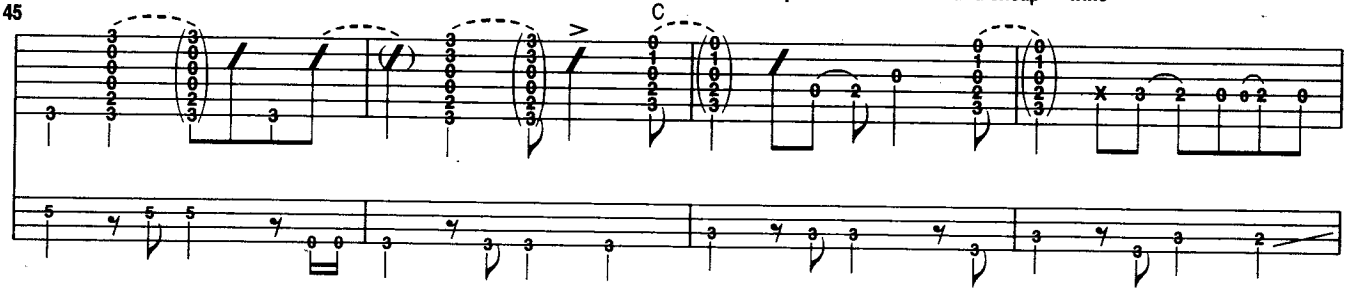
Gtr. 3 plays Fill 1

41 *Rhy. Fig. 3*



waitin' on you for a long time — Fuelin' up on heartaches and cheap wine

45 C



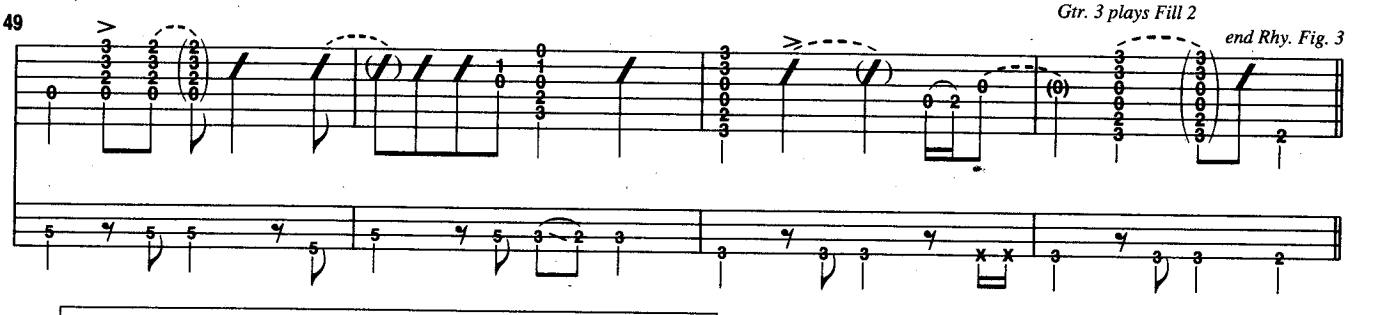
D.S. 𝄋 *al Coda 1* ⊕¹

(go back to **C***)*

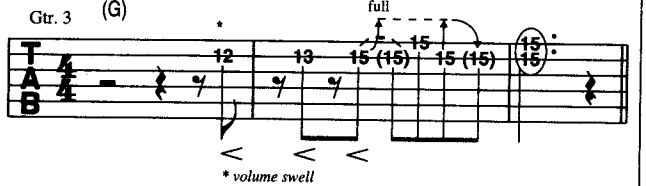
I ain't heard from you in three damn nights — I put your

D Dsus4 D — C — G

Gtr. 3 plays Fill 2

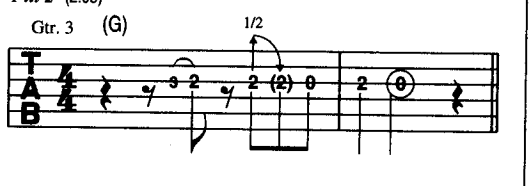
49 *end Rhy. Fig. 3*

Fill 1 (1:43)

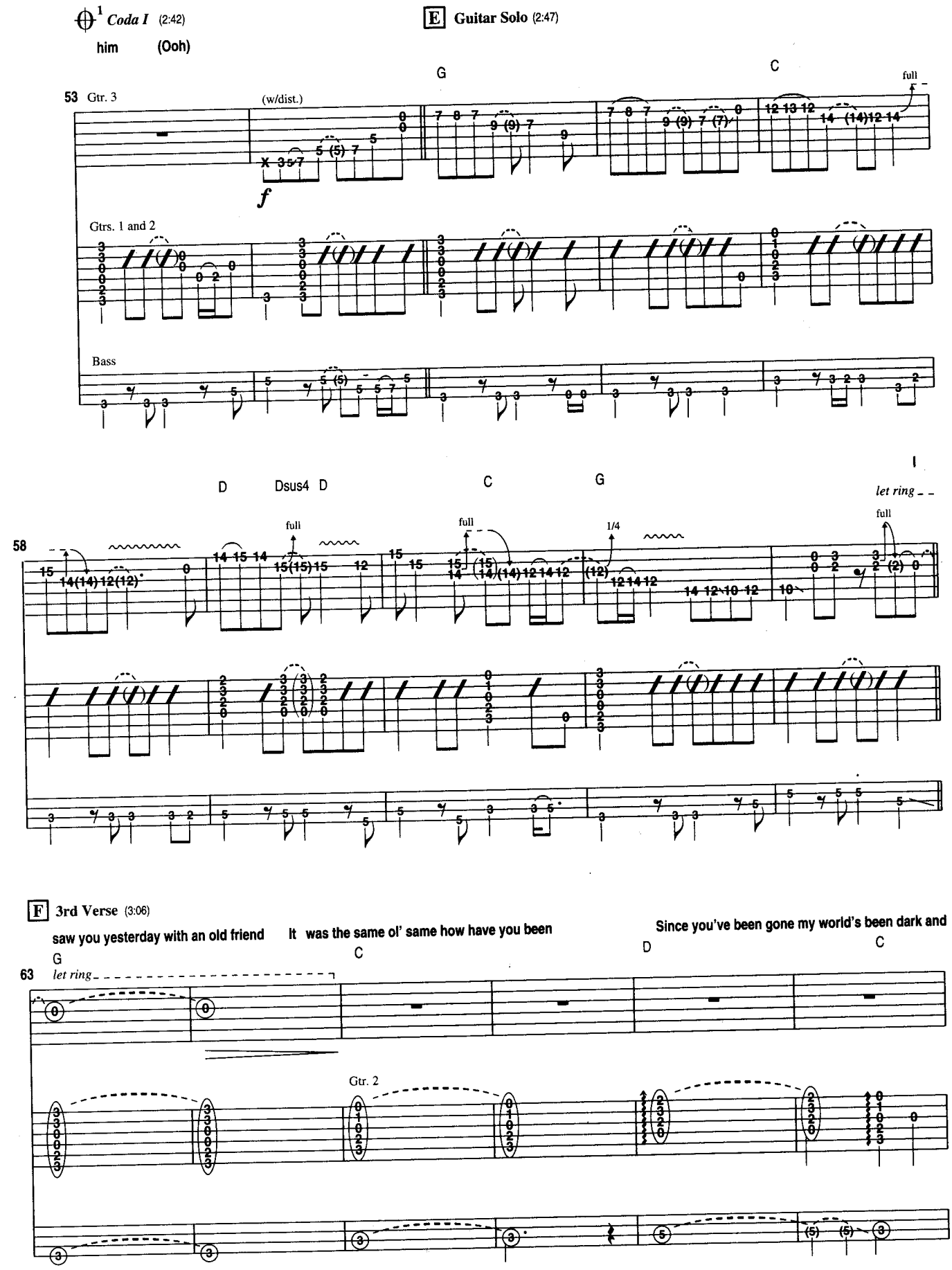
Gtr. 3 (G)



Fill 2 (2:05)

Gtr. 3 (G)




Coda I (2:42)
him (Ooh)
E Guitar Solo (2:47)
53 Gtr. 3
(w/dist.)
G
C
full
Gtrs. 1 and 2
Bass
D
Dsus4 D
C
G
let ring
58
full
1/4
F 3rd Verse (3:06)
saw you yesterday with an old friend
It was the same ol' same how have you been
Since you've been gone my world's been dark and
63
let ring
Gtr. 2

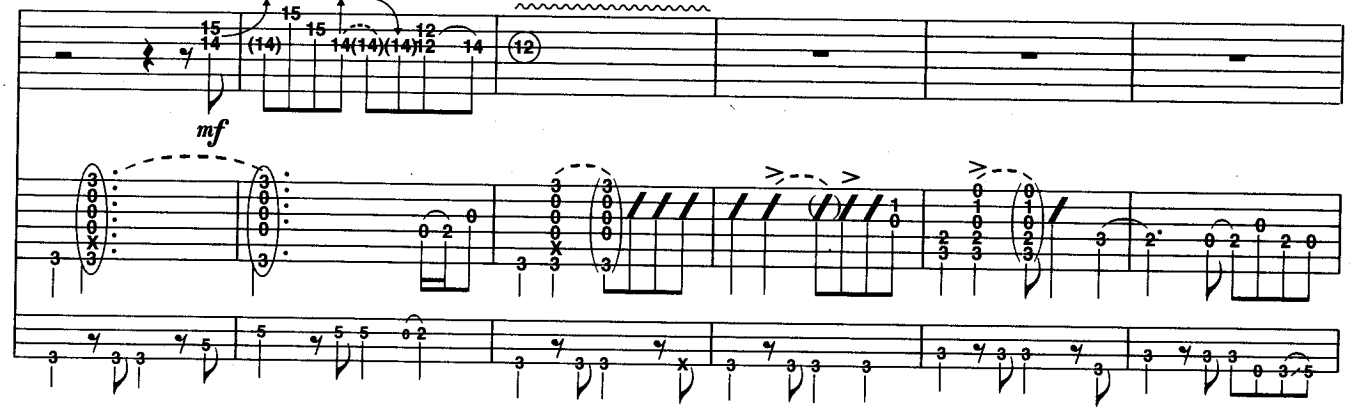
gray — You reminded me of brighter days — I hoped you were comin' home to stay — I was

G — C

69 (w/clean tone) full

Gtr. 1 plays Rhy. Fig. 1 simile (see meas. 5)

mf

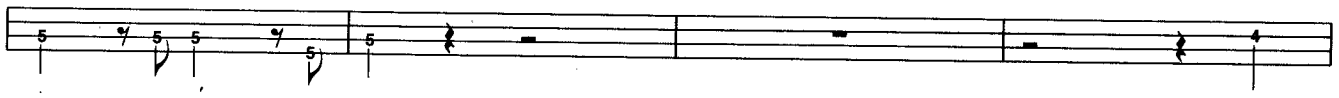


headed to church — I was off to drink you away — I

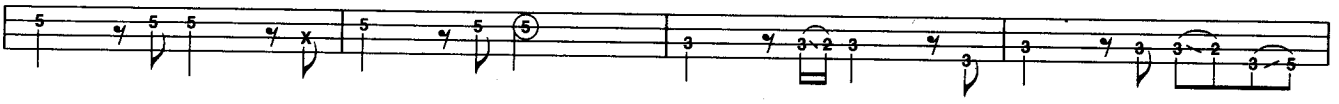
D — C — G

Gtr. 2 plays Rhy. Fig. 3 simile (see meas. 41)

75 Bass



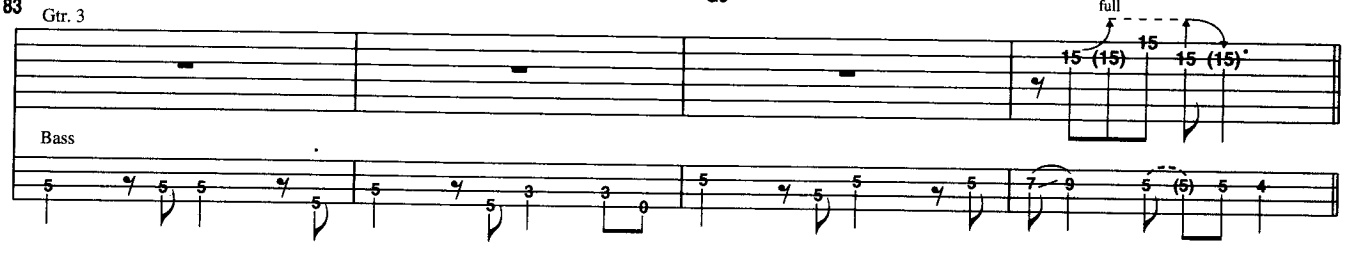
thought about you for a long time — Can't seem to get you off my mind

79 C

D.S.𝄋 al Coda II (𝄌2) *(go back to C)*

I can't understand why we're living life this way — I found your

D — C — G5

83 Gtr. 3 full

Bass

𝄌2 *Coda II* (4:39)

home — I just called to say I love you — Come back home

G — D — C — G

Gtr. 3

Gtr. 4 plays last four meas. of Rhy. Fig. 2 (see meas. 25)

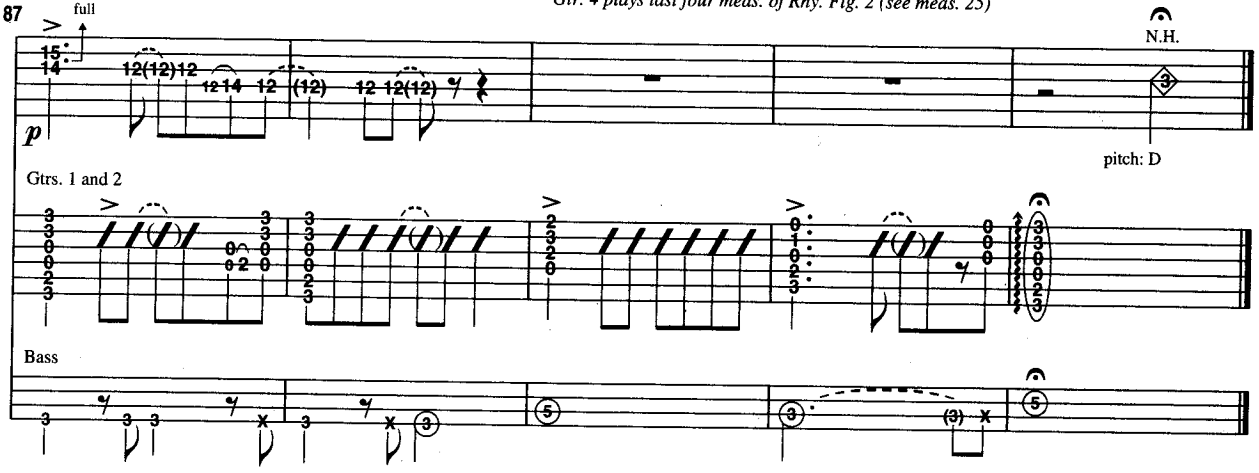
87 full N.H.

p

pitch: D

Gtrs. 1 and 2

Bass



JACK JOHNSON

CONTINUED FROM PAGE 20

ings at Columbine and other schools were dominating the news.

"Everyone says they don't approve of violent movies and television shows, that they're horrible. Yet everyone—myself included—watches them anyway," complains Johnson. "Which is why I say, 'It's you, it's me, it's all of us—we've all got blood on our hands.' For me, part of the solution is avoiding television, even if that means missing a cool music show I really want to see. But it also means I don't end up watching junk like *Cops*."

Johnson may not be too keen on television, but he does love his Australian-built, handcrafted Maton guitars. Besides being "real pretty to look at," the instruments boast an internal mic/preamp system that Johnson says consistently amazes sound engineers. In concert, Johnson will usually split the signal from his guitar, running one line into a Tech 21 Sans Amp and a Fender Pro Reverb amplifier, and the other into a direct box.

"If I'm doing Steve Cropper-style skanking chords, we'll mix both signals in," he says. "But if we're trying to get a more pure acoustic fingerpicking sound, we'll just use the direct signal, and the Pro Reverb will act as more of a monitor."

In recording *On and On*, Johnson and producer Mario Caldato (best known for his work with the Beastie Boys) often double-tracked and panned the guitars wide, shunning the heavily layered sound so prevalent on contemporary acoustic records. With overdubs kept to a minimum, Johnson's recordings exemplify the virtues of separation and headroom, and capture a cozy, live feel and a crisp, open sound.

Johnson's band—which features drummer Adam Topol and bassist Merlo Podlewski—is tight and fluid, stroking grooves that veer from calypso to blues-hop to sunny soft funk. The guitarist admits that he initially found working with a rhythm section a bit difficult. "After you've been playing solo for a while you start to forget how to play with other people," he says. "My style tends to emphasize the bass notes and the percussive skank. But with the guys, I can lay back a bit and let Adam handle the percussive parts."

While Johnson is aware that working with others requires preparation, he believes it is possible to rehearse a song to death. "Adam and Merlo have played my songs a hundred times, so when we get together we'll go over the changes and I might experiment with different lyrics. But the real purpose of our rehearsals is just to get back in the same groove."

Even with his combo, Johnson manages to remain true to his roots as a barbecue troubadour. While he did pull out an electric to play, a la Hendrix, some cool chords through a Univibe on *On and On*'s "Tomorrow Morning," he rarely plugs in, preferring the intimacy and immediacy of the acoustic experience.

"Around the house, I pick up the acoustic guitar at least ten times a day," says Johnson. "It's always out of the case so I can just grab it and strum a little bit. When I'm home, that's the extent of my guitar playing—messing with it for 20 minutes here and there, or pulling out another acoustic when a friend comes over. The only time I plug into an amp is when we're playing live or rehearsing for a show. But even with the band, a lot of the time we'll just jam out on acoustic guitar, congas and acoustic bass, and rehearse completely unplugged."

Sunshine, Hawaiian breezes, crashing waves and wipeouts. So who needs electricity? GWA

BUDDY GUY

CONTINUED FROM PAGE 24

for-real tone. I see a lot of popular singers are playing them today—all the superstar girls, and John Mayer. We met recently and he told me he was a big fan of mine. And now we're gonna record together.

GWA With its spare acoustic arrangements and emphasis on your vocals, *Blues Singer* reminds me of Muddy Waters's *Folk Singer*. How is it that you, someone not noted for his acoustic playing, wound up backing Muddy on that album?

GUY Michael Tedesco, the president of Silvertone, kept bringing up that album. Dennis, too. Funny thing, when Leonard Chess [*owner, with his brother Phil, of Chess Records*—GWA *Ed.*] got ready to record *Folk Singer*, he requested that Muddy go to Mississippi and get somebody like Son House or another one of those older guys who knew that music to play on it. When Muddy walked in with me the next day, Leonard looked at him like he was crazy, and called me all kinds of motherfuckers. Muddy said to Leonard, "Shut up, motherfucker. Let's record." I played, and Leonard and Phil Chess stood there for about an hour and a half with their mouths open. When we took a break they looked at me and said, "Where did you learn that shit?" I said, "All I *know* is that music!"

GWA What kind of guitar did you use on *Blues Singer*?

GUY It was a Harmony that Dennis had for me in the studio. I took three of mine, Gibsons, down there, and didn't use any. If I were a burglar, I would burglarize Dennis, because he has all these old guitars and amps. Anyway, he brought this old guitar out, and the first thing he said was, "Don't use a pick." Now, I've played with a pick for years. For the first two days, the pickin' was fine, but after that I went into that studio some mornings and wanted to tell him, "Dennis, my fingers are too sore to even touch."

GWA Who selected the songs?

GUY I picked "Lucy Mae Blues," which I got from a Frankie Lee Sims record, and the Muddy Waters song "I Live the Life I Love"; the rest of the songs came from Dennis. I got Eric Clapton to record "Lucy Mae" with me, 'cause I played that song for him the first time we met. He said, "Where did you get that from?" I'm surprised he hasn't recorded it himself.

GWA What were the sessions like?

GUY Even though it was Mississippi in June, they had to cut the air conditioner off so it would be quiet enough while we were recording. After 35 or 40 minutes, you'd have water running off you 'cause it was so hot. Instead of doing a song once and having them say, "Okay, that's good, try it again," I figured I would just play each song about 13 or 14 times while they recorded, and we'd get a good one. By the time I finished, we was all wringin' wet.

GWA Did you use any alternate tunings on the album?

GUY I tuned the E string down to D on a couple of songs. I did it on "Hard Time Killing Floor" so I could go between the high [*fourth string*] and low D to keep the rhythm going. I also used the clamp—a capo—on that song.

GWA Your version of "Hard Time Killing Floor" echoes both the playing and singing styles of the man who wrote and originally recorded the song, Skip James. Were you a fan of his music?

GUY Yeah, but I didn't listen to Skip and those old-time musicians like I did Muddy and the rest of those Chicago guys. When Little Walter, Jimmy Rogers, Howlin' Wolf and Sonny Boy Williamson came out on Chess Records, that was that. Then it was B.B. King out of Memphis, Bobby Bland and Gatemouth Brown out of Texas. And Guitar Slim. That was everything I needed.

GWA B.B. and Eric Clapton play with you on "Crawlin' King Snake," the John Lee Hooker tune. Did you all record together in the studio?

GUY No, I recorded my parts first and they overdubbed.

GWA How did B.B. get involved in the project?

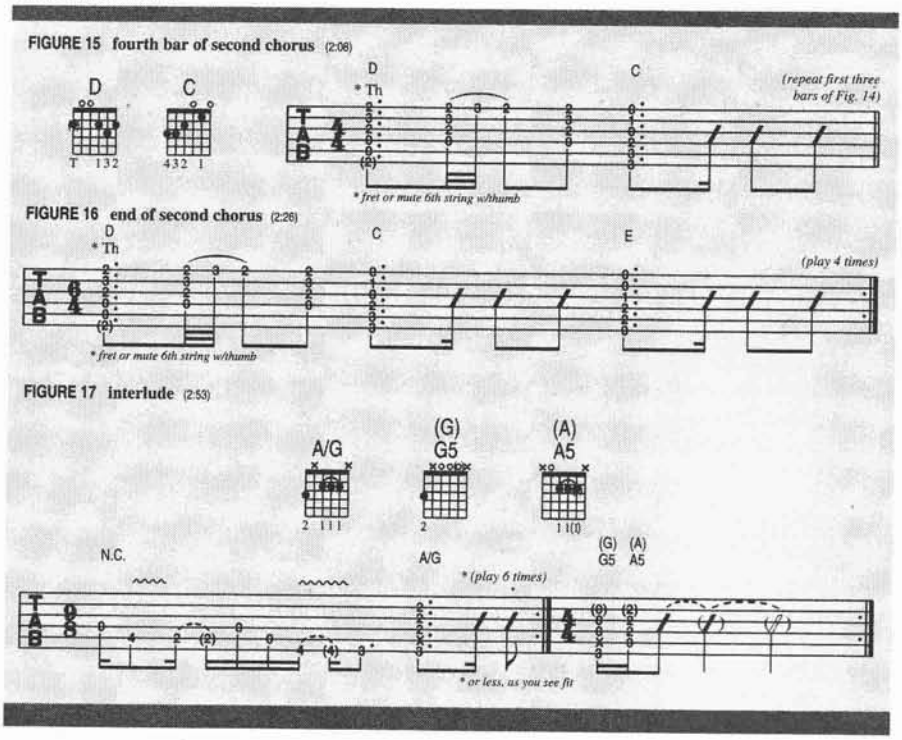
GUY At first the record company was going to call B.B.'s management to see if he would play. I said, "No. He's coming to Chicago soon. Let *me* ask him." So I walked into his dressing room, we greeted each other, and I said, "Look, I need a favor." And he said, "Who I got to kill?" What he played runs me crazy. GWA

UNPLUGGING

CONTINUED FROM PAGE 52

string in **FIGURE 14a**. The third-position C barre-chord in the second bar of **FIGURE 14b**, though not as easy to finger as the open C chord shown directly above it in **14a**, makes for a smoother transition to the

CONTINUED FROM PAGE 83



Fsus4 chord that follows. Not only are the two chord shapes physically identical, but you don't have to make an extra effort to mute the ringing open first string, as you would with the open C chord.

I've added a low F# note, to be fretted with the thumb, to the D chord in the final measure of **FIGURE 14** (both versions)—not so much for the sake of embellishment but rather to effectively silence the ringing open sixth string from the previous chord, E7(no3). If you prefer not to add this "color tone," you can still use your thumb to lightly mute the sixth string, as indicated below the tablature.

This final bar of the first chorus leads into the song's second verse, which is identical to the first (see **FIGURE 13**). The second chorus, however, is considerably longer than it is the first time around, with a different fourth bar that sets up a repetition of the first three bars of this section. Play bars 1-3 of **FIGURE 14**, then **FIGURE 15**, then bars 1-3 of **FIGURE 14** again. Now skip directly to **FIGURE 16**. (This is the part of the song where the background vocal sings "Black hole sun, black hole sun.") Be sure to play this measure four times, as indicated.

FIGURE 17 depicts my adaptation of the instrumental interlude/guitar solo section (2:53), which is based on a repeating one-bar "power riff" in 9/8 meter. Be sure to pick the strings boldly and bombastically, thereby creating a dramatic contrast to the song's relatively subdued verse sections. The change of meter here, from 4/4 to 9/8, may be a bit tricky to hear and feel, so listen to the recording to get the sound of it fixed in your head. Also, to compensate for the absence of a solo here, you may want to play this measure only four times instead of the six heard on the recording.

I've provided two ways of voicing the last two chords of this section, both of which are indicated in the final bar of **FIGURE 17**. Playing G5 and A5 power chords sounds more "rock" and true to the original harmony, while adding the third to each chord (indicated in parentheses in the tablature) sounds more harmonious and pretty. The choice is yours.

This final bar of the interlude is a momentary lull in the action, a brief "breather" before the song's third and final verse-chorus cycle commences. The third verse is only two bars long, so play just the first two bars of **FIGURE 13** and hold the F#m chord an extra two beats, just like you did with the Bb chord at the end of this figure during the first and second verses. The third chorus is nearly identical in form to the second chorus, the only difference being the additional repetitions of the final measure. Play bars 1-3 of **FIGURE 14**, then **FIGURE 15**, then bars 1-3 of **FIGURE 14** again. The end of the chorus (**FIGURE 16**) now loops around a total of eight times instead of four. When performing "Black Hole Sun" without a background vocalist, you may want to forego these extra four repetitions.

The song concludes with an abbreviated restatement of the interlude riff shown in **FIGURE 17**, with the first measure of this two-bar figure played only once instead of six times. GWA

CONTINUED FROM PAGE 36

fourth-position F# chord, which he forms with his index finger, while using his three other fingers to simultaneously play a melodic figure on the top two strings. Notice the fleeting dissonance created as Cantrell begins the melody on the minor third, or sharp nine, A natural, while simultaneously sounding the major third, A#, in the chord. He follows this six-note melodic figure in bar 2 with a classic Keith Richards-style I-IV chord move (B/F# to F#). He then takes the same two-measure idea and plays it off of the open D chord in bars 3 and 4.

FIGURE 3b shows the song's flowing single-note interlude riff, as performed by Cantrell and Olson. Notice how Olsen doubles Cantrell's flatpicked arpeggios verbatim in bar 1, then breaks off into a subtly different complementary pattern in bar 2. The result is a gorgeously shimmering wall of harmony with lots of doubled notes.

Though the Smashing Pumpkins performed most of their biggest hits on electric guitar, the band's founder and principal songwriter, Billy Corgan, is equally adept at crafting quality songs on the acoustic, as evidenced by such memorable tracks as "Thirty Three," "In the Arms of Sleep" (both from *Mellon Collie and the Infinite Sadness*) and "Perfect" (*Adore*). One of the band's earliest and most enduring hits is the acoustic-driven "Disarm," from 1993's *Siamese Dream*. **FIGURE 4** illustrates the strummed acoustic guitar part that begins the song. Note the propulsive, Pete Townshend-like 16th-note flourishes in the strumming pattern.

The Pumpkins song "Stumbleine" (*Mellon Collie and the Infinite Sadness*), which Corgan recorded as a home demo using an Ovation acoustic, beautifully demonstrates his proficient and inventive acoustic fingerpicking technique. **FIGURE 5** depicts the song's one-bar intro and ensuing first verse. Notice that in the arpeggiated figure shown in bar 1 the octaves are played on the A and B strings, with the open D and G strings ringing in between the octaves. By playing notes on the fifth string that are higher in pitch than the open D note, Corgan produces some beautiful cluster voicings.

Also noteworthy in this example is the way Corgan uses a simple two-finger power chord shape on the fifth and sixth strings in conjunction with the open fourth string to create a fluid, rolling arpeggio pattern. By playing pitches on the fifth string that are higher than the ringing open fourth string, the guitarist produces an interesting and unusual note pattern and sonic texture.

England's highly inventive alternative rock outfit Radiohead first made a splash in the U.S. in 1993, and remain a major musical force to this day. The intro/verse acoustic guitar part to one of their most popular songs, the psychedelic, Lennon-esque

FIGURE 5 "Stumbleine" intro and verse

Acous. Gtr., tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

All notes and chords sound one half step lower than written (key of D♭).

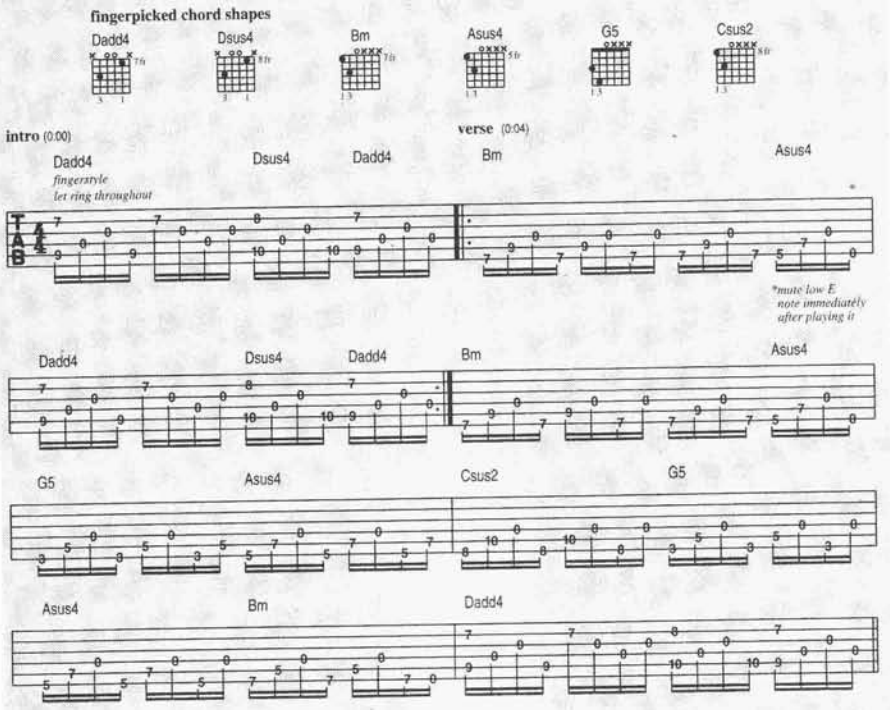
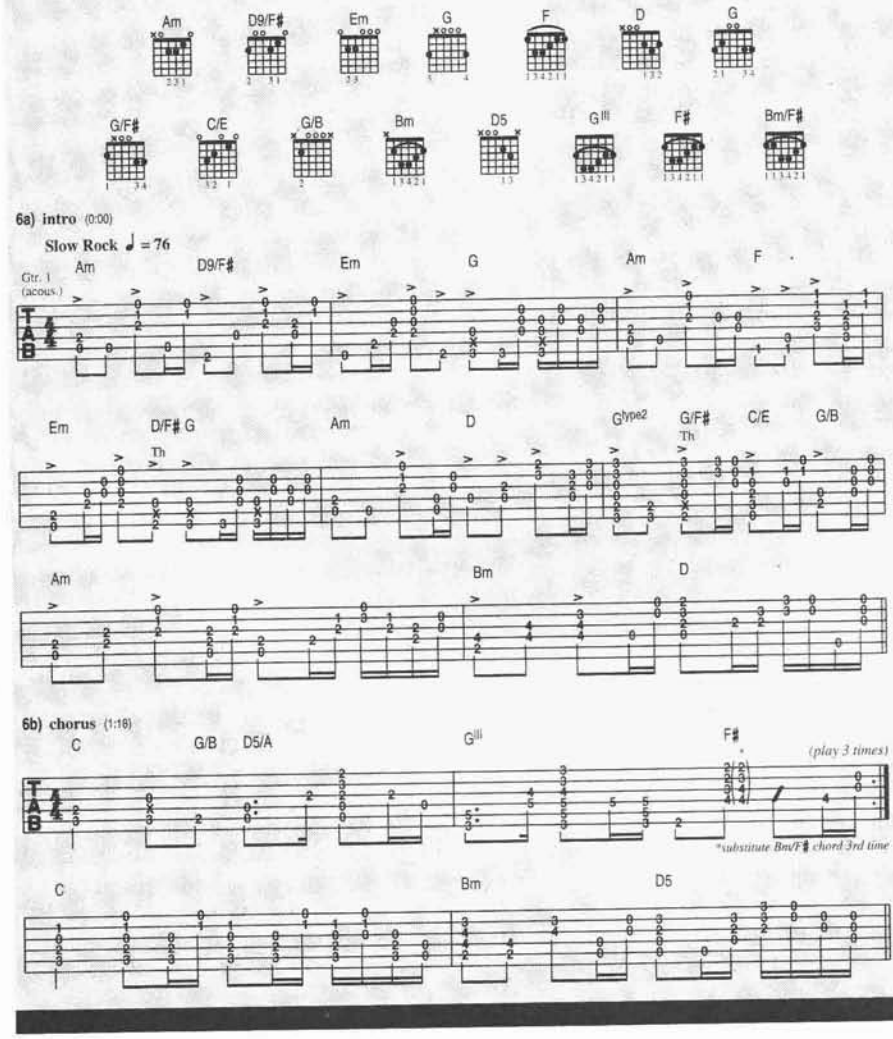



FIGURE 6 "Karma Police"



"Karma Police" (*OK Computer*), is depicted in **FIGURE 6a**. This jangly open-chord figure, played by either Thom Yorke, Ed O'Brien or Jonny Greenwood and accompanied by piano, encompasses its own built-in bass line melody, making it a thoroughly engaging stand-alone guitar part. Note the clever bass line "walk-down" in bar 6. The song's chorus, shown in **FIGURE 6b**, features a similarly melodic bass-line-driven chord progression reminiscent of the Beatles "Sexy Sadie" (*The Beatles*). GWA

BEN HARPER

CONTINUED FROM PAGE 30

really rich sound. Or you can get a good sound by sticking one mic between the soundhole and the neck. When I amplify the Weissenborn I use a 100-watt Demeter amp that gives you a very warm sound. The preamp tubes add compression but allow the high end to sing and not turn to mush. For pickups, I use a Fishman and a Seymour Duncan Mag Mic that's super accurate.

GWA You use a lot of effects on the Weissenborn. How do you get such clear tones with them?

HARPER If you want the effects to be heard, you've got to go mid-volume to get a very sweet acoustic-electric sound. You can't go high volume, because the minute you go over the edge, you lose definition. I use a flanger, wah, tube compression and a volume pedal. It's hard to vary the volume with the pedal when I'm using acoustics for the harder stuff. So I set the pedal full throttle but bring the amp down so that when the pedal is all the way open it will be just at the edge of having everything defined. For volume I kick in a vintage Ibanez TS-808 Tube Screamer. My need for definition at a louder volume is the main reason I've gone toward the solid bodies. That's where the Asher and the Justin Sane came in.

GWA What tunings do you use on the lap slide?

HARPER: I use open D—[*low to high*] D A D F# A D. I also go up to E, just bringing everything up a step, and with lighter gauge strings I go up to F. If you use a .10 on the high string you can go all the way up to G and get a lovely chime. I also use a modal tuning: D A D D A D. My standard gauge of strings is .14 to .56; the heaviest gauge I use is .16 to .59.

GWA You mentioned that you played acoustic Delta blues early on. The slide-and-slam of "When It's Good" is straight out of that school.

HARPER Son House, Mississippi Fred McDowell...those are my guys. As a teenager, after high school, I got bit by Mississippi John Hurt, and through that it became unquestionable what I'd be doing for the rest of my life. It wasn't for fame, fortune or success, but because I said, "I have to feel this good all the time."

GWA Are you playing conventional steel-string on "When It's Good?"

BEN HARPER

CONTINUED FROM PAGE 85

HARPER It's actually a teardrop-shaped lap-slide guitar that I codesigned with a luthier from Mendocino, California, named David Dart. It's got a hollow neck and a bowl back, like the old-style mandolins, with just enough flatness so it can rest on my lap. It's made in a 17th century decorative lute style, with a skeleton body covered by koa and rosewood strips and a German spruce top. I was looking to get a sound like a pre-war Martin D-28 on a lap slide, and this guitar does the trick. I played "When It's Good" three times in the studio, and when I was done I had a blood blister the size of a plumb on my thumb because I was using heavy strings—.16 to .59, bronze wound. I pick with my fingers. I've tried fingerpicks, but they feel so unnatural, so I always come back to my fingers.

GWA You do play conventional acoustic guitars on the album, as on the pretty folk song "She's Only Happy in the Sun."

HARPER Yes. That guitar, which was built by Cole Clark, was just suited for the tone of the song. You know, certain songs require a specific tone from an instrument. For "Diamonds on the Inside" and almost all of the other acoustic stuff, I play a Gibson J-45 sunburst, although I play a Martin OO-18 on "Amen Omen."

GWA There's a thick quality to both your acoustic and electric guitar tones, with the mids beautifully detailed, that seems to hearken from an earlier era.

HARPER Exactly. Not with accentuated highs and lows, but a middle range that's represented in full splendor. That's crucial. The best-sounding albums and a lot of my favorite musical moments come from the Seventies. You know, that Cat Stevens-meets-Faces, Sly-Stone-meets-Neil-Young-and-Dylan sound. That's the taste you want to get. Some new recordings done in Pro Tools studios have fooled me, but I rely on old rooms with really good vintage equipment to get me where I'm going. We recorded at [Hollywood's] Sunset Sound, where Janis Joplin, the Doors, Elton John, Jackson Browne, Led Zeppelin and Prince made records. We do incorporate ProTools for parking excess tracks, but everything is mixed down to two-inch tape and I can feel the difference. We've recorded on old API boards and mixed off a Neve console. All I know is Ry Cooder still uses this kind of gear. As long as he's still using them that's the way to go.

GWA Your guitar arrangements are just bursting with melodies, with hooky riffs constantly augmented by counterpoint lines. And your solos never mirror your vocal, often developing new melodies that go in a different direction. It's uncanny.

HARPER Yes, my solos are like songs within the songs. I hear melodies within melodies—that's how my mind works. Melody is the way life filters through me. I hear the engine of a car as a melody. A lot of that happens on the fly, too, like on "Temporary Remedy."

GWA There's always been a big element of gospel music in your material, both in your vocal phrasing and instrumental arrangements. Obvious examples from the new album are "Blessed to Be a Witness" and "Picture of Jesus." How big an influence is gospel for you?

HARPER When I was growing up my parents loved Sam Cooke recording with the Soul Stirrers, the Golden Gate Quartet and the Blind Boys of Alabama when nobody outside the gospel world knew them. They would take me to see those groups when they'd come through town.

GWA Now you've actually written songs and played with the Blind Boys. That must've knocked you out.

HARPER Playing with the Blind Boys, John Lee Hooker, Ladysmith Black Mambazo... There's a certain level of musicianship there that I'm proud to be associated with. It's a very, very non-elitist elite group. It's a spiritual soul movement, and when you're allowed to be part of a soul movement it's a privilege. I won't be able to absorb the depth of the experience for a few more years because I'm still too much into the moment.

GWA Who else would you like to work with?

HARPER Those who have affected me most deeply, musically. As far-fetched as this ambition might sound, I would love to maybe write with Bob Dylan. Who am I to suggest such a thing? Well, it's just a dream. GWA

ALLMAN BROS. BAND

CONTINUED FROM PAGE 44

James Taylor personally. I have met him twice in passing, both times at some Hollywood glitzfest parties. I looked at him from across the room at one of them, and we communicated without speaking: "Are you as uncomfortable as me?" He seems like such a soulful guy, and he is a masterful acoustic player.

GWA People who haven't heard your solo albums, Gregg, particularly songs like "Multi-Colored Lady" and "Queen of Hearts" [*both from 1973's* Laid Back *(Polydor)*], would probably be surprised by this side of you, which you don't often reveal when playing with the Allman Brothers.

ALLMAN Well, the Allman Brothers tend to be more of a big-amp situation. And I haven't played all that much guitar in the Brothers because we've always been rather well set in terms of guitar players. [*laughs*] But I've always loved acoustic guitars and done a lot of my writing on them. We didn't do the acoustic live sets for a while, but now we're back at it and it's gotten me thinking about other songs I'd like to work up. The sky's the limit, because Warren and Derek can really play anything, and they're always open to experimentation.

HAYNES Gregg is a very good fingerpicker, with a really nice, easy subtle style and a very unique feel. The music to "Old Before My Time" was written by Gregg on acoustic guitar during a writing session at his house in Savannah [Georgia]. He was just sitting around fingerpicking, with me listening and offering suggestions about where he might go next. After a while, we had this nice piece of music and some nice lyrics but nothing really definite.

After Gregg went to bed, I sat down at his piano and started noodling. Some lyrics he had written at breakfast were sitting there: "There is a long, hard road that follows far behind me, and it's so cold I'm about to die. Chasing a dream around the world has made me old before my time." Wow! That inspired me to write the rest of the tune. We tracked live when we recorded it, so Gregg played organ and I played the part he came up with on a great old Martin that belonged to the studio's owner.

GWA When Gregg plays acoustic onstage, he's the one who sets the pace for the rest of the band.

TRUCKS That's true. He's like the master drummer in African music; we follow his lead. With both Warren and Gregg playing great stuff, it's not necessary for me to be pounding away all the time. I just provide color, and that's a nice change of pace.

HAYNES We love the intimate front-porch vibe you get playing the acoustic. Playing that way strips the songs down to where they started—just an acoustic guitar and some voices. It's also nice because it gives us an opportunity to connect with the crowd in a way that is not so intense. Our concerts are very high-octane, and slowing things down allows us to develop a very cool connection with the crowd.

GWA What approach did you take to recording them in the studio?

HAYNES We recorded "Old Friend" in a tiny room where, to enhance the resonance, we put a piece of plywood on the floor. I also used it to stomp on with my foot, which we miked. I played my Gibson CL Artist acoustic-electric and Derek used "Bukka," his National steel, which actually once belonged to Bukka White. We miked the guitars with two old-school Telefunken tube mics. We played it live, and then went back and overdubbed the solos, with both of us using my Plummer Resonator guitar and a Zeta recording amp. [*To learn about the Allmans' live acoustic setup, see sidebar*—GWA *Ed.*]

GWA Derek, how did you come to own Bukka White's guitar?

TRUCKS It was behind a glass case in the Mars Music store in Atlanta. I tried it, and I had to have it. I believe it was made in 1936, and it's just a great-sounding, great-playing National steel. I would love to play it onstage, but miking it would be too difficult. That's too bad—it's a very inspirational instrument. GWA

NATIONAL HERO with JOHNNY WINTER

How to play "Bad Luck and Trouble," Part II

In my last column, I showed you how to play the intro and verse sections of "Bad Luck and Trouble," a song I wrote and recorded for my very first album, *The Progressive Blues Experiment* (Razor & Tie). As I mentioned, I performed "Bad Luck and Trouble" on a National steel resonator guitar tuned to open G (low to high: D G D G B D) and used a slide.

My slide guitar solo in "Bad Luck and Trouble," shown here in **FIGURE 1**, is only 12 bars, or one chorus, long. In a short solo like this I don't try to cram in as many crazy licks as possible; I think it's better to get into the mood of the song and play licks that are more solid, both rhythmically and melodically.

I begin the solo with the familiar move of placing the slide across the top two strings and sliding it up to the third fret, sounding the notes D and F, which are the fifth and the dominant seventh of G. While sounding these two notes, I shake the slide back and forth along the strings to create a pronounced vibrato effect. I consider this a moderate, as opposed to an extreme, vibrato because the slide moves back and forth along the length of the strings within the space of a single fret and is executed evenly and not superfast. For an extreme-sounding vibrato, I would shake the slide much faster and with a much wider span of movement along the string. Muddy Waters was known to favor those real *wild* vibratos, the kind that, when played high up the neck, sound like hair-raising screams!

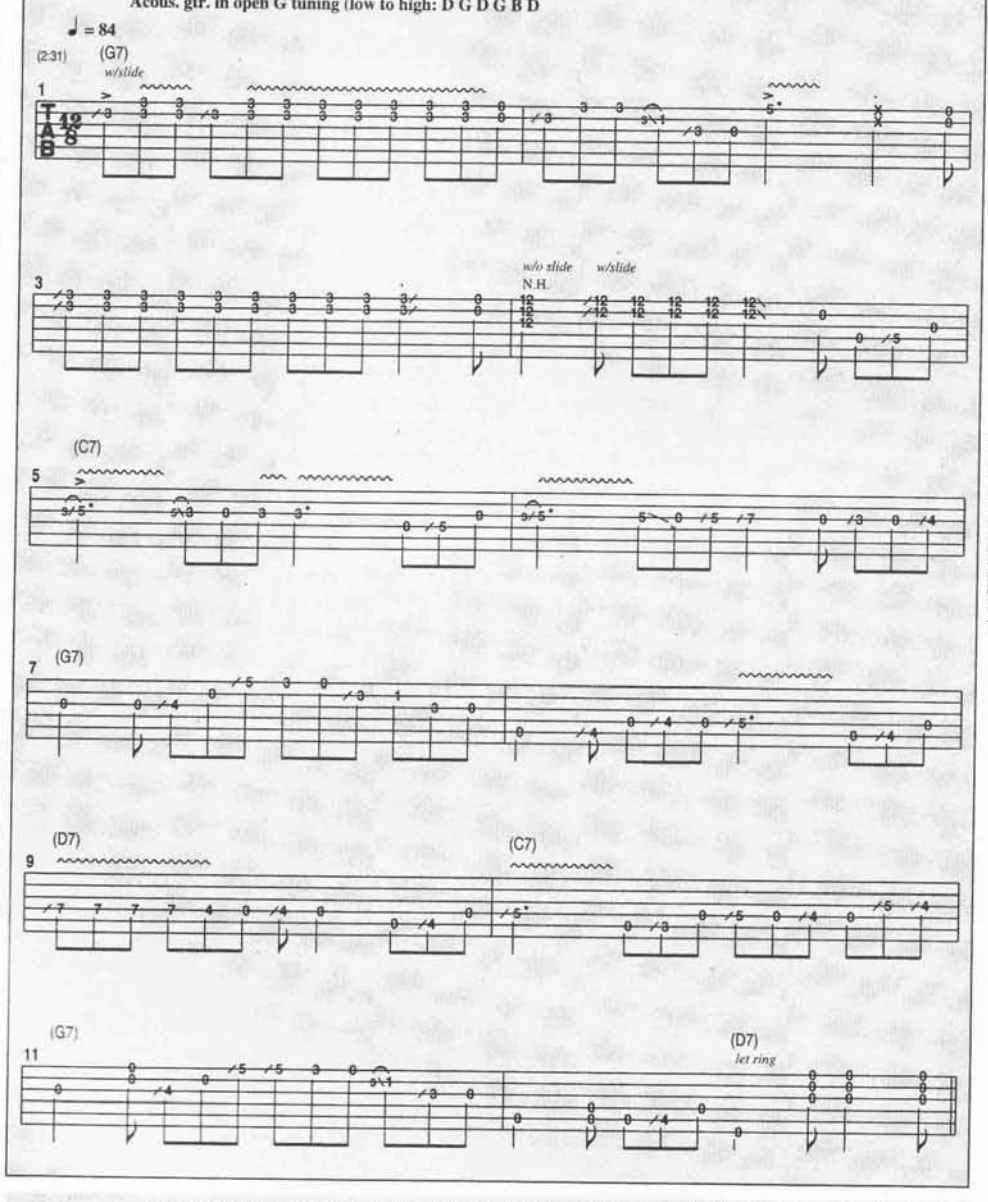
The lick in bar 2 illustrates something else I like to do in this tuning: When playing on beat 2, I quickly pull the slide back from the third to the first fret on the B string, then slide up to the third fret on the G string and follow this by playing the open G string. I repeat this figure near the end of the solo, in bar 11, and play a similar lick at the end of bar 7.

I repeat the lick from bar 1 in bar 3, and cap off the melodic phrase of the first four bars with notes at the 12th fret of the top two strings. At the beginning of bar 4, I throw in a quick natural harmonic (N.H.) that I play on the top three strings at the 12th fret. This is the only part of the solo not played with the slide. As I wear the slide on my pinkie, I lightly lay the middle finger of my left hand across the top three strings to play the natural harmonic.

Over the IV chord in bars 5 and 6 (C7), I play a simple melodic theme. It definitely shows Muddy Waters's influence, but I still play it in my own way. The same can be said for the licks in bars 7-10.

In developing my own style, I listened very diligently to the recordings of my heroes, but my goal was always to find a sound of my own. I would recommend that you take this same approach. GWA

FIGURE 1 "Bad Luck and Trouble" solo

Acous. gtr. in open G tuning (low to high: D G D G B D)

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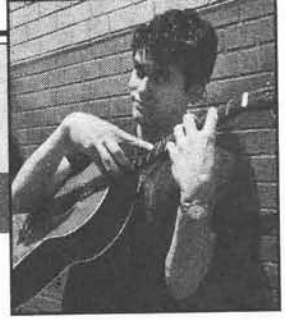
SAY WHAT with JOHN MAYER

How to Play "Your Body Is a Wonderland"



It often happens that the ideal guitar accompaniment that best suits a song turns out to be very simple. But finding that simple part often proves to be elusive. The primary rhythm guitar part in "Your Body Is a Wonderland" (*Room for Squares*) is a perfect example of a pattern that I never imagined could be interesting enough to carry an entire song. Yet it is exactly what I ended up playing in the song's intro, verse, chorus and outro, and it seems to have worked out very well.

FIGURE 1 illustrates this rhythm part (Gtr. 1), which I recorded using my Martin Dave Matthews model acoustic guitar (DM-3MD), tuned to dropped D (low to high: D A D G B E). Basically consisting of an F5 chord played against a repeating F-C-Bb-C bass line, the part is played fingerstyle, and I use my thumb to pick the bass notes on the fifth and sixth strings and my index and middle fingers to pick the repeated two-note figure on the D and G strings.

The primary acoustic is supported by an electric guitar lick (labeled Gtr. 2 in **FIGURE 1**) that I played with my SRV model Fender Stratocaster, with the bridge and middle pickups on, through a Fender tube amp. (I used a Vibro-King and a Blues Junior for all my electric guitar parts on *Room for Squares*). I played the lick, which is based on the F major scale (F G A Bb C D E), with a pick, and I palm-muted (P.M.) the strings. To record it, I turned the amp up loud, but picked the strings very gently. The result is a low volume level but plenty of tone. This changes the dynamic of the electric guitar, making it "whispery" sounding.

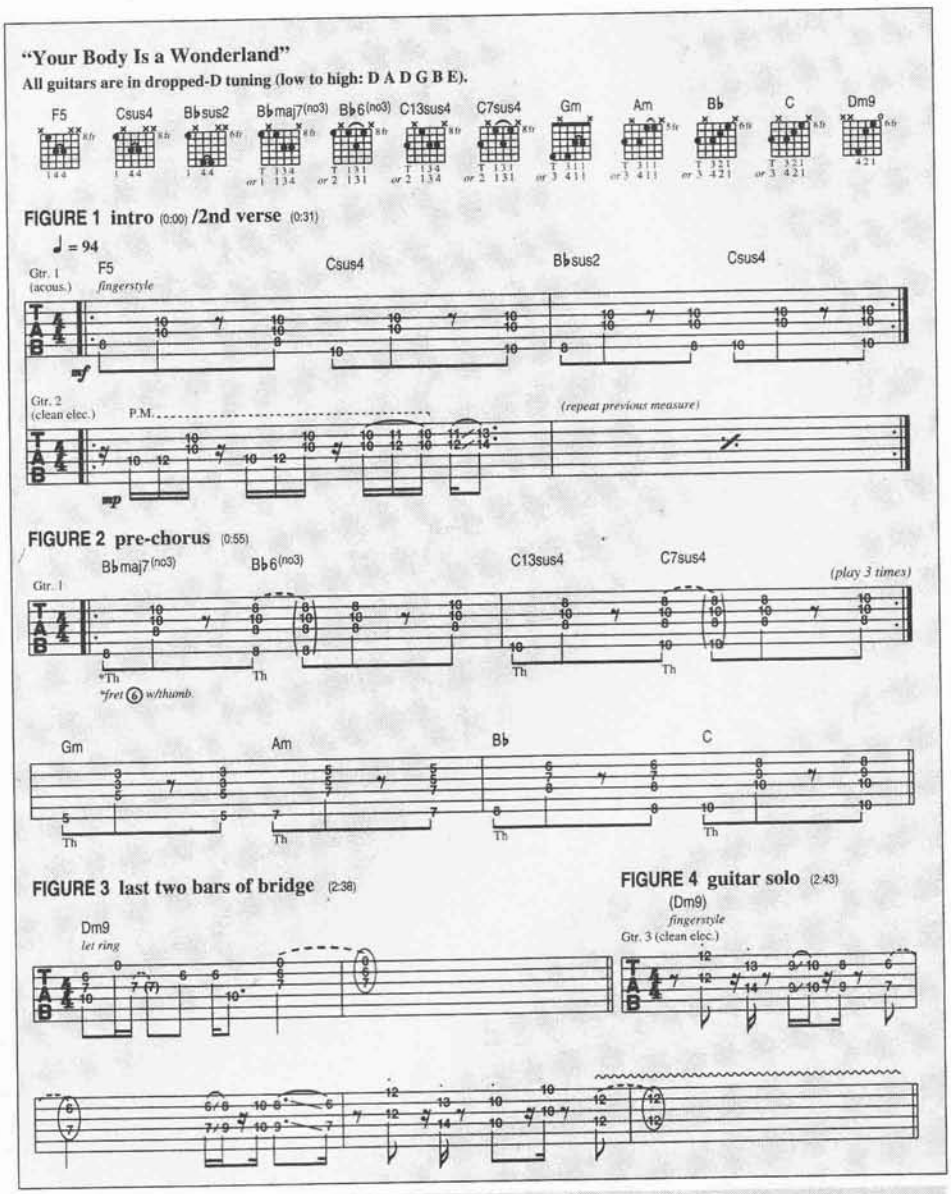
Curiously, the first thing I often come up with when writing a song winds up as the "B" section, and this was the case with "Wonderland." I wrote the song's pre-chorus (**FIGURE 2**) one day as I was playing over a ridiculously slow and simple rock beat on a drum machine, with the snare drum on a brush setting.

The first two bars of this figure consist of two alternating three-note chord voicings, fretted on the D, G and B strings. The only difference is that the bass note changes in each measure. In bars 3 and 4, I play a straightforward ascending Gm-Am-Bb-C progression. (The Gtr. 2 part illustrated in **FIGURE 1** continues through this section behind the acoustic guitar.)

The bridge section to "Wonderland" (**FIGURE 3**) includes an unusual Dm9 "cluster" voicing that requires a bit of a left-hand stretch. The sound I was trying to capture here was inspired by an acid/jazz/trance CD of mine that featured some cool Fender Rhodes electric piano on it.

This figure serves as the accompaniment for the song's guitar solo, shown here in **FIGURE 4**. The solo, which I recorded on my Gibson Tal Farlow hollowbody electric archtop guitar, consists entirely of *doublestops* (two-note chords) composed of sixth intervals. The solo is inspired by the playing of [*jazz guitarist*] Wes Montgomery and is based on the D Dorian mode (D E F G A B C).

In my next column, I'll discuss the third single from *Room for Squares*, "Why Georgia."



YOUR BODY IS A WONDERLAND Words and Music by John Mayer.
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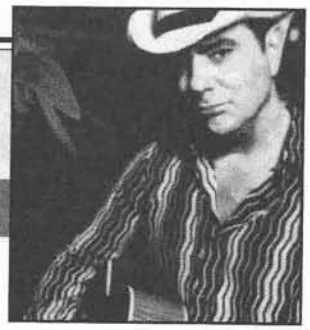
CHAIRMAN OF THE BOARD with DANIEL LANOIS

Miking your acoustic guitar

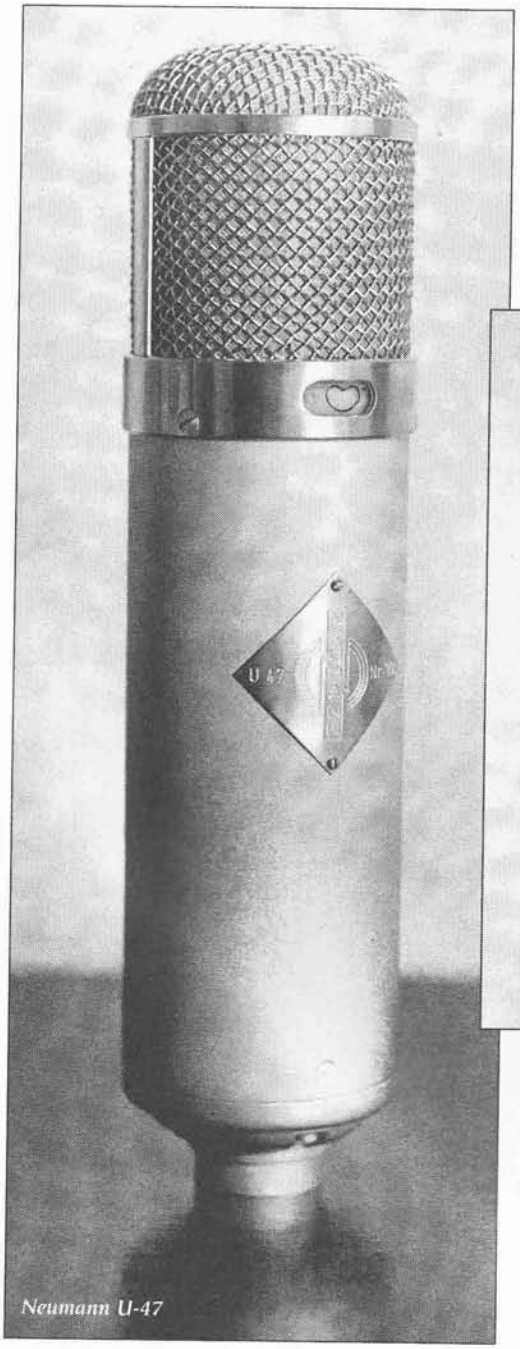


As his most recent album, Shine *(Anti-), attests, singer-songwriter, guitarist and studio savant Daniel Lanois is a genuine rock and roll renaissance man. He is, of course, best known as a producer, whose ambient sound has graced such classic albums as U2's* The Joshua Tree *and* All That You Can't Leave Behind, *Peter Gabriel's* So, *Bob Dylan's* Oh Mercy and Time Out of Mind, *and Willie Nelson's* Teatro. *Lanois has always been very particular about his guitar sounds, and he recently sat down with GWA to reflect on some of his favorite acoustic recording techniques.*

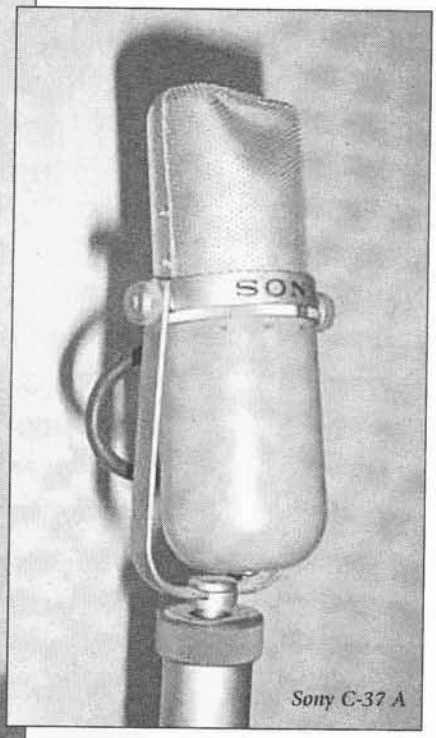
JAMES ROTONDI

Do you have a tried-and-true way of miking acoustics?

No. Getting a cool acoustic guitar sound is one of the great mysteries; you just never know what's going to work. For instance, I recently was able to come up with a great acoustic sound using a Bill Lawrence clip-on soundhole pickup and a beat-up Martin 12-string that's been smashed to pieces and mended so many times that it almost qualifies as sawdust. But it's got great action, sounds good, and is a real work-dog.



Neumann U-47



Sony C-37 A

What did you use for amplification?

I ran the pickup into an Electro-Harmonix Memory Man echo pedal and, from there, into a '59 Fender Champ. The Champ wasn't loud at all—I kept the whole thing way down low and just found the sweet spot on the speaker with a Shure SM-57; dynamic mics are definitely my favorite for guitar amps.

Did you mic the guitar as well?

Yes. I placed another SM-57 near the soundhole. I then split the signal so that each source—the mic and the pickup—was sent to a separate track. When you have two signals like that, you get this kind of ebb and flow in the sound because the microphone on the guitar "hears" the strings a little differently than the mic on the amplifier. If you hit the guitar hard, the soundhole will react a certain way and so will the pickup, and you get a fantastically rich, highly musical sound, particularly if you pan them wide in the mix.

What if you don't want to amplify the acoustics?

If I don't want to monkey around with pickups or amps, a combination of two good vocal microphones, say a Neumann U-47 and a Sony C-37 A, can be very effective. At first, don't even play the guitar; just get the most beautiful vocal sound you can out of each microphone, setting the levels fairly hot and with just the right amount of compression and EQ. Now pick up your acoustic, put on a pair of headphones and begin playing. Maneuver the guitar around the microphone—near the soundhole, up by the fretboard, until you can say, "Okay, right there—that's the sweet spot." Now do the same with the other mic.

Shure SM-57

In my view, it's the guitarist's job to determine the sweet spot—the engineer is responsible for the vocal sound. Remember, the key to this approach is introducing the acoustic only after you've gotten the best possible vocal sound. Just don't forget to set those microphone levels really hot! You can't miss. GWA

AMERICAN TUNES

WORKINGMAN'S DEAD
(Expanded Edition)
★★★★★
AMERICAN BEAUTY
(Expanded Edition)
★★★★★
Warner Bros./Rhino

JAY LINCOLN

Of all the American bands to emerge from the counterculture of the 1960's, none (with the possible exception of the Velvet Underground) provided their detractors with more ammunition than the Grateful Dead. The painfully off-key vocal harmonies; Jerry Garcia's nails-on-chalkboard guitar tones; the numbing jams propelled by two drummers who seemed incapable of finding a downbeat; the stoned followers who worshipped Jerry's every movement—all were as integral to the Dead experience as a tab of Owsley acid. Despite raves from *Rolling Stone* and other hip publications of the day, the Dead's first four albums—1967's *Grateful Dead*, 1968's *Anthem of the Sun*, 1969's *Aoxomoxoa* and 1970's *Live/Dead*—offered little indication that the band would ever connect with anyone beyond the spinning, grinning audiences of the psychedelic ballroom circuit.

Then, in 1970, all of that changed. With *Workingman's Dead* and *American Beauty*, the Grateful Dead proved they could create accessible music without sacrificing their iconoclastic ideals or their organic sound. For the first time in their career, you didn't "have to see them live" or be chemically altered in order to understand the Dead's appeal or appreciate their musicianship. In addition to tight song arrangements, appealing vocals, and some of the most enduring melodies the band would ever wax, the primarily acoustic approach of both albums explicitly underlined the Dead's deep affinity for American roots music. Garcia had cut his teeth as a bluegrass player and—despite his considerable renown as an electric guitarist—turned out to be even more impressive with an acoustic guitar in his hands. Like the Band's *Music From Big Pink*, Bob Dylan's *Nashville Skyline* and the Flying Burrito Brothers' *Gilded Palace of Sin*, *Workingman's Dead* and *American Beauty* reclaimed folk and country traditions in the name of freaks and longhairs everywhere.

In retrospect, *Workingman's Dead* was the perfect aural salve for nerves jangled by the bad vibes of post-Woodstock America. The lovely intro to "Uncle John's Band," with Garcia's flatpicked acoustic figure sweetly curling its way around Bob Weir's insistent strumming, immediately sets the tone for the whole album, offering musical escape to anyone who'd care to partake. "High Time," "Dire Wolf" and "Cumberland Blues" (the latter featuring some stellar banjo and pedal steel picking from Garcia) all sound like refugees from some beer-splattered honky-tonk jukebox, but with a folksy warmth supplanting the redneck attitude. The chugging "Casey Jones" closes the proceedings with a wry smile, remaining guardedly optimistic despite dark clouds of trouble looming in the distance. A whole lot of folks could relate, man.

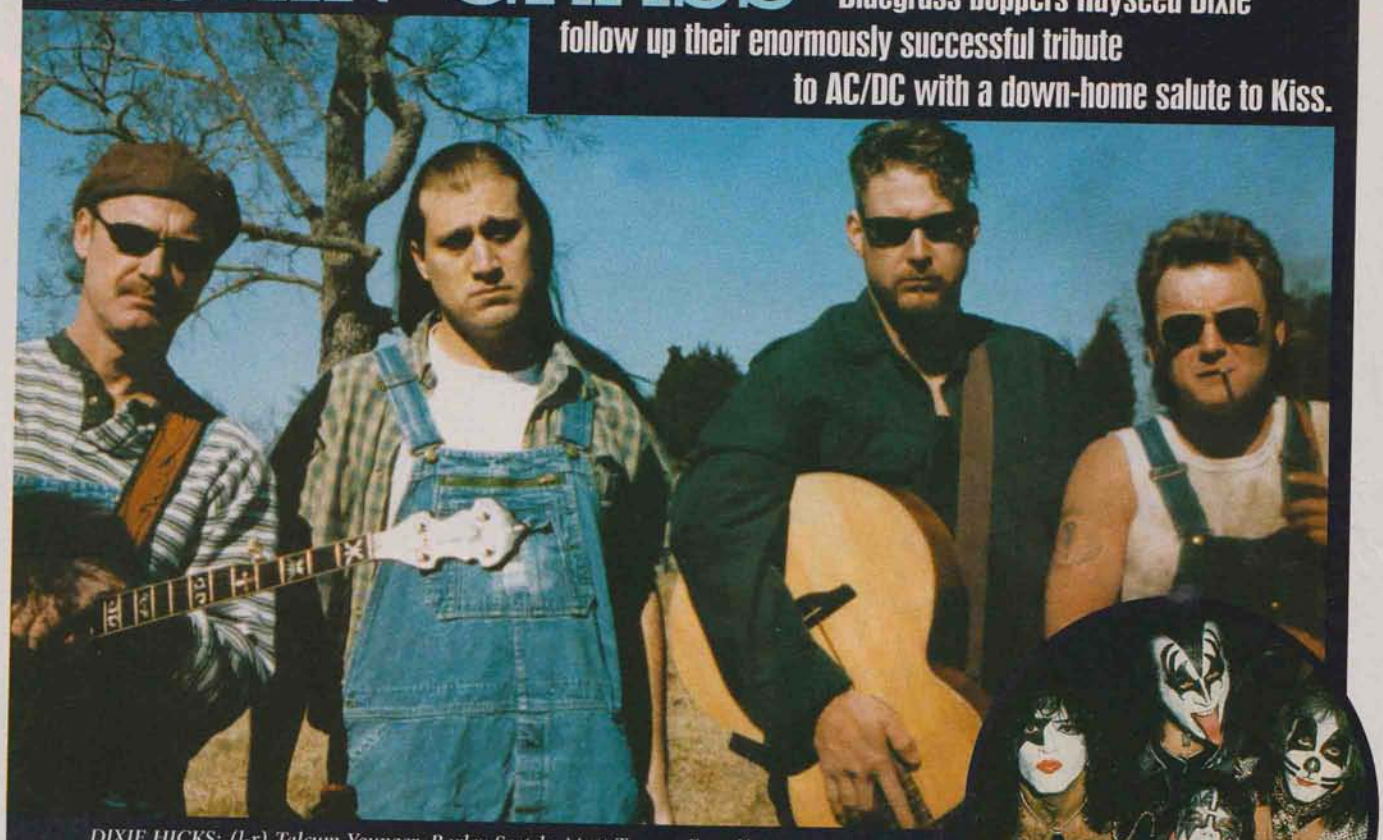
Released in November of the same year, the aptly titled *American Beauty* shows the Dead further consolidating their acoustic approach. Most of the basic tracks were recorded live with Bill Kreutzmann on drums, Phil Lesh on bass, and Garcia on acoustic guitar, lending the album a warm, spacious sound. "Sugar Magnolia" and "Truckin'," two of the most popular songs in the Dead canon, give the album a nice jolt of electricity, but the real musical standouts are "Friend of the Devil" (featuring Garcia's by now famous descending acoustic picking pattern) and the lovely "Ripple," which is borne aloft by Garcia's understated flatpicked melody. The latter two tracks are nicely fleshed out by David Grisman's double-tracked mandolin trills. A pal of Garcia's from his pre-Dead days, Grisman would later join Garcia on the bluegrass release *Old & In The Way*, and after Jerry's death he would issue a series of well-received acoustic duet albums.

If there's one drawback to Rhino's new reissues of these Dead classics, it's that the copious bonus material on both CD's tarnishes the jewel-like lustre of the original albums. Along with some hilarious radio promos (included as hidden tracks) both discs feature live versions from 1969 and 1970 of several *Workingman's Dead* and *American Beauty* cuts. While these artifacts are undoubtedly a draw for serious Dead fans, the band's ragged, out-of-tune live sound contrasts jarringly with the polished performances on the original studio recordings; it might have been a better idea to put the bonus stuff on a companion disc. That said, these are unquestionably the Dead's masterpieces, two records highlighted by a focused acoustic approach that resembled nothing they'd done before, and a heightened grasp of melody that the band would never again achieve.

DAN EPSTEIN

KICKIN' GRASS

Bluegrass boppers Hayseed Dixie follow up their enormously successful tribute to AC/DC with a down-home salute to Kiss.



DIXIE HICKS: (l-r) Talcum Younger, Barley Scotch, Mutt Twang, Enus Younger

Bill Monroe would turn over in his grave if he could hear Hayseed Dixie's *Kiss My Grass: A Hillbilly Tribute to Kiss* (DualTone), an all-acoustic, expertly picked bluegrass salute to the face-paint-and-codpiece-wearing foursome. And he would spin for all eternity if he knew that two members of Hayseed Dixie are sons of the late Don Reno, one of the most celebrated banjoists to serve in Monroe's own fabled Bluegrass Boys. The Renos, Don Wayne (banjo) and Dale (mandolin), played behind their father in his later years and, until the formation of Hayseed Dixie in 2000, were fixtures on the bluegrass festival circuit.

Don Wayne acknowledges that Kiss songs like "Calling Dr. Love" and "Let's Put the X in Sex," both of which appear on *Kiss My Grass*, are "pretty different" from their father's inspirational classic, "I'm Using My Bible as a Road Map." "This kind of music is almost the total opposite of where we've been," he says. "At the festivals we used to play, more than half of the performers were bluegrass gospel groups. You wouldn't dare to say even the word 'damn' onstage. So this has taken some getting used to."

Unlike Kiss, the Hayseed Dixie boys aren't known for their makeup, superhero costumes or onstage pyrotechnics. They do, however, have alter egos: lead singer/guitarist/fiddler John Wheeler goes by the name Barley Scotch, while the Renos call themselves Talcum (Don Wayne) and Enus (Dale) Younger. (On tour, the Hayseeds are joined by bassist Jake Byers, a.k.a. Mutt Twang.) The monikers are a hillbilly takeoff on the names of venerable Australian rockers AC/DC's original singer, the late Bon Scott, guitarists Angus and Malcolm Young, and the band's one-time producer, Mutt Lange. It was Wheeler and the Renos' shared interest in AC/DC that led to the birth of Hayseed Dixie and, ultimately, the band's first album, 2001's *A Hillbilly Tribute to AC/DC*.

"Dale, Don Wayne and I just started hanging out and playing AC/DC songs in a bluegrass style as a goof," says Wheeler. "Eventually, we recorded some of the songs; incredibly, a few months later, we had several labels bidding for the album." The band finally signed with Dualtone, and the record has sold more than 100,000 copies to date. "After a while," deadpans Wheeler, "we realized there was something to all this."

The Kiss tribute was willed into being by Hayseed Dixie's fans. "Every time we did a show, we'd be asked about recording Kiss tunes," says Wheeler. "Honestly," he admits, "I didn't know Kiss songs that well. But we picked up a greatest-hits collection of theirs to play in our van, and we heard 'Let's Put the X in Sex.' Those lyrics were so outrageous. So we picked the tunes with the wildest words."

Wheeler, who describes himself as a Nashville veteran of several "unfamous" country bands, has developed an almost scientific approach to recording and performing hard rock tunes in a bluegrass style: "The signature riffs on rock songs are on the backbeat instead of on the downbeat, as in bluegrass. While the banjo, fiddle and mandolin are played in a pretty typical bluegrass manner, what I try to do on guitar is play the same riffs you hear in the rock originals. So it's the guitar that gives Hayseed Dixie the rock feel."

Do the Hayseeds feel constrained by their little sub-genre? For his part, Wheeler says he views the band as "missionaries for bluegrass" in the hard rock world. For Don Wayne Reno, it's an opportunity to do something different. "Bluegrass will always be in our lives, but we've been playing for the same audience, in the same places, for so long. Dale and I want to reach the younger audience, too, and Hayseed Dixie seems like a good way to do that."

ISAIAH TROST